
NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

HANDBOOK 2005–2006

The information contained in the *NASM Handbook 2005-2006* is current as of February 2005. The text incorporates all revisions ratified by the NASM Board of Directors and Membership during the 2003 and 2004 Annual Meetings.

Readers are encouraged to consult the [NASM web site](#) for the latest information concerning policies, procedures, and proposed and/or approved standards revisions.

Institutions undergoing review for accreditation or reaccreditation should refer to NASM's web site for the most recent guidance and procedures for self-study and preparations for an on-site review. Information and all applicable forms and procedures documents can be found within the section titled "[Membership Procedures](#)."

Additional print copies of the *Handbook* may be ordered at a charge of \$20 per copy including shipping and handling from the [NASM web site](#) — <http://nasm.arts-accredit.org>.

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Information contained herein concerning programs, procedures, requirements, standards, and fees is subject to change without notice by the appropriate body of the Association.

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FOREWORD

The National Association of Schools of Music was founded in 1924 for the purpose of securing a better understanding among institutions of higher education engaged in work in music; of establishing a more uniform method of granting credit; and of setting minimum standards for the granting of degrees and other credentials. It is incorporated in the State of Ohio as a not-for-profit organization. The work of the Association during its early years was financed largely by the Carnegie Corporation of New York. In November of 1975, representatives of member institutions ratified proposals creating a category of membership for non-degree-granting institutions.

The National Association of Schools of Music has been recognized by the United States Department of Education as the agency responsible for the accreditation of all music curricula. The Association has also been recognized by the Council on Higher Education Accreditation and is a member of the Association of Specialized and Professional Accreditors. NASM maintains a formal consultative relationship with the Association Européenne des Conservatoires. NASM is a constituent member of the American Council on Education. In the field of teacher education, the Association cooperates with the National Council for Accreditation of Teacher Education. The services of the Association are available to all types of degree-granting institutions in higher education and to non-degree-granting institutions offering pre-professional programs or general music training programs. Membership in the Association is on a voluntary basis.

A general statement of aims and objectives follows:

1. To provide a national forum for the discussion and consideration of concerns relevant to the preservation and advancement of standards in the field of music in higher education.
2. To develop a national unity and strength for the purpose of maintaining the position of music study in the family of fine arts and humanities in our universities, colleges, and schools of music.
3. To maintain professional leadership in music training and to develop a national context for the professional growth of the artist.
4. To establish minimum standards of achievement in music curricula without restricting an administration or school in its freedom to develop new ideas, to experiment, or to expand its program.
5. To recognize that inspired teaching may rightly reject a “status quo” philosophy.
6. To establish that the prime objective of all educational programs in music is to provide the opportunity for every music student to develop individual potentialities to the utmost.

In the context of educational institutions, artistic and academic quality are:

- Developed primarily by individual students, faculty, and administrators.
- Produced by focusing on one or more disciplines, bodies of content, or processes.

- Enabled by fundamental capabilities, clear purposes, high aspirations, and sufficient time and supporting resources.
- Exemplified in a work or works in one or more disciplines.
- Evaluated in terms of past and current exemplary work in one or more fields.
- Present institutionally and programmatically when individuals achieve at high levels consistently over long periods.

Accreditation and other services of NASM support artistic and academic excellence with:

- Threshold standards that define the fundamentals of quality and thus provide a framework supporting specific institutional and individual purposes.
- Review procedures that evaluate relationships among purposes, music and other disciplines, capabilities, aspirations, and resources, all in the context of each institution's mission and achievements.
- An approach that encourages connections and integrations between artistic and academic achievement.
- A philosophy that promotes creativity in the definition, pursuit, and evaluation of artistic and academic quality.

CONSTITUTION

ARTICLE I NAME

The name of the Association shall be the National Association of Schools of Music.

ARTICLE II PURPOSES

The purpose of the Association shall be:

1. To advance the cause of music in American life and especially in higher education.
2. To establish and maintain threshold standards for the education of musicians, while encouraging both diversity and excellence.
3. To provide a national forum for the discussion of issues related to these purposes.

ARTICLE III POWERS

It is understood that all decisions of the Association bearing on the policy and management of schools of music are to be advisory in character.

ARTICLE IV MEMBERSHIP

Accredited institutional membership shall be open to institutions in the United States, meeting the qualifications and requirements of the Association. Individual membership shall be open to all individuals interested in the activities of the Association. Honorary membership shall be open to individuals meeting the qualifications of the Association.

Each institutional member shall have one vote, and shall designate a voting delegate to the Association.

ARTICLE V DUES

To meet the expenses of the Association, an annual fee shall be paid by each member, the amount to be determined by the Association on the recommendation of the Board of Directors.

ARTICLE VI GOVERNMENT

Section 1. The government of the Association shall be vested in the Board of Directors, its Officers, and the Executive Committee of the Board of Directors.

Section 2. The membership of the Association shall be divided into geographical regions and each region shall have a Chairman.

ARTICLE VII COMMISSIONS AND COMMITTEES

Section 1. There shall be a Commission on Accreditation.

Section 2. Other Committees and Commissions may be established to carry on the programs of the Association.

ARTICLE VIII ELECTIONS

There shall be an annual election with a slate of officers to be prepared by a Nominating Committee.

ARTICLE IX MEETINGS

There shall be an annual meeting of the Association and an annual meeting of the Board of Directors, and such special meetings of the Association, its Board of Directors, its Executive Committee, and Commissions as may be deemed appropriate.

ARTICLE X LEGAL STATUS OF THE ASSOCIATION

In order to comply with the articles of incorporation of the State of Ohio, under whose laws the Association is incorporated, the President, Secretary, and Treasurer of the Association shall serve as a Board of Trustees, provided, however, that one of these officers is a resident of the State of Ohio. Should none of these three officers be a resident of that State, the number of Trustees shall be increased to four, the fourth member to be a resident of Ohio and to be appointed by the President within thirty days of the time when the need of this fourth member becomes apparent.

ARTICLE XI DISPOSITION OF ASSETS

In the event that this Association should ever be dissolved and cease to exist, the Board of Trustees shall have the power and is hereby authorized to dispose for cash of all property and securities belonging to the Association. The amount of such cash less necessary expenses shall be added to any existing bank balance on hand. The total sum shall at the discretion of the Trustees holding office at the time of dissolution be spent for some educational project in the field of music, this action to be taken within approximately one year from date of dissolution. If during this period of one year, one or more of the Trustees should cease to function for any reason, the remaining Trustees are hereby authorized and directed to elect a new Trustee or Trustees from representatives of member institutions at the time of said dissolution.

ARTICLE XII AMENDMENTS

The constitution of the Association may be amended by a two-thirds vote of the membership present and voting at any annual meeting, provided a written notice of the proposed amendment be sent to all institutional members at least two weeks before the said meeting.

BYLAWS

ARTICLE I MEMBERSHIP

Section 1. Accredited Membership. Institutions meeting Association standards for accreditation shall be accorded membership in the categories outlined below. Institutions eligible to apply for membership include independent music schools, colleges, universities, two-year institutions, and institutions offering graduate work only.

- A. Baccalaureate and Graduate Degree-Granting Institutional Membership.** A baccalaureate and/or graduate degree-granting institution meeting the standards of the Association for all music curricula which it offers and demonstrating compliance with the Code of Ethics is granted Baccalaureate and Graduate Degree-Granting Membership.

All institutions filing successful initial applications for accreditation are granted a five-year period of accreditation.

After the first five-year period, it is the policy of the Association to re-examine Baccalaureate and Graduate Degree-Granting Members on a ten-year cycle. However, the Commission on Accreditation has the authority to require re-examination at any time upon prior notification of the institution.

- B. Community/Junior College Membership.** A community or junior college may be granted membership in the Association if its curricula and resources are equivalent to the first two years of an accredited four-year institution, and it demonstrates interest in improvement and maintenance of standards and ethical practice through periodic evaluation.

All institutions filing successful initial applications for accreditation are granted a five-year period of accreditation.

After the first five-year period, it is the policy of the Association to re-examine Community/Junior College Members on a ten-year cycle. However, the Commission on Community/Junior College Accreditation has the authority to require re-examination at any time upon prior notice to the institution.

- C. Non-Degree-Granting Institutional Membership.** Institutional membership may be granted to non-degree-granting institutions, precollegiate or postsecondary, meeting the standards of the Association, demonstrating compliance with the Code of Ethics, and demonstrating interest in improvement and maintenance of standards and ethical practice through periodic evaluation.

All institutions filing successful initial applications for accreditation are granted a five-year period of accreditation.

After the first five-year period, it is the policy of the Association to re-examine Non-Degree-Granting Institutional Members on a ten-year cycle. However, the Commission on Non-Degree-Granting Accreditation has the authority to require re-examination at any time upon prior notification of the institution.

- D. Associate Membership.** An institution applying for membership for the first time, meeting all curricular standards and a substantial portion of all other standards of the Association in one of the three categories of membership, and showing promise of being able to meet completely the Association's standards applicable to music curricula which it offers, may

be granted Associate Membership and be listed as such in the *Directory*. Associate Membership is valid for up to five years. At the end of this period, such schools will be evaluated and required to satisfy criteria for membership in the appropriate category. The next re-evaluation will be scheduled after a five-year period. Following that, the ten-year re-evaluation cycle will be applicable.

Section 2. Individual Members. Individual membership will be granted to any musician or educator of recognized standing. Individual members have no vote.

Section 3. Honorary Members. The Board of Directors may confer honorary membership on an individual of high professional qualification. Honorary members are exempt from dues and have no vote.

Section 4. Special Statuses.

A. Administrative Warning Status. Institutions failing to (1) pay dues or meet other financial commitments, (2) file annual reports, (3) apply for accreditation re-evaluation after due notice, (4) provide any timely response to requests of the accrediting Commissions or the Committee on Ethics, or (5) maintain administrative requirements of the NASM Code of Ethics or the NASM Rules of Practice and Procedure may be placed on administrative warning by the appropriate accrediting Commission. Before this action is taken, the accrediting Commission shall send a show-cause letter requesting (1) remediation of the problem, or (2) an explanation of why administrative warning should not be invoked. Administrative warning status may extend from one to twelve months, and is removed as soon as the administrative issue is resolved. Failure to resolve the issue may result in revocation of Membership.

Administrative warning status is not a negative action and is not published. Institutions with administrative warning status retain accredited institutional Membership and thus do not lose their voting or other rights and responsibilities.

B. Probationary Status. Any accredited member (1) failing to maintain the required standards, (2) failing to respond satisfactorily to the requests of the appropriate accrediting Commission, or (3) found to be in violation of qualitative aspects of the Code of Ethics or Rules of Practice and Procedure may be placed on probation with notice of right to request reconsideration. The probationary period shall extend not fewer than five months or more than five years, the specific period to be determined by the Commission(s) at each time such action is taken. A self-evaluation and visitation may be required for the removal of probation. Probationary status is not published until the probationary period extends beyond one year; however, notice of probation is forwarded to the U.S. Secretary of Education within 30 days, and thus becomes public in cases where NASM serves as the designated institutional accreditor. Institutions on probation do not lose their accredited status, nor their voting or other rights and responsibilities.

C. Suspension of Accreditation Status. This status can be applied only to independent institutions of higher education for which NASM is the designated institutional accreditor. It cannot be applied to institutions with regional or other nationally recognized institutional accreditation. Automatic suspension of accreditation will occur under the following circumstances:

1. The filing of Chapter 11 or Chapter 7 bankruptcy proceedings by the institution;

2. Change in ownership or major change in control without previous notice as stipulated in NASM policies, standards, and procedures for such institutions;
3. The establishment without prior notice of a branch campus or other entity offering degrees and programs eligible for accreditation by NASM, or significant expansion of affiliative uses of the institution's name without prior notice.

Following automatic suspension, accreditation may be reinstated only upon application to, and approval by the appropriate Commission. Because this suspension results without action or prior approval on the part of a Commission, this change in status does not constitute formal withdrawal of accreditation, and thus, is not a negative action that is subject to review of adverse decision or to appeal.

It is expected that institutions with automatic suspension status will regain their accredited status at the earliest feasible time, or resign from the Association. Failure to move expeditiously, or to establish an appropriate timeline for renewing accredited status, will result in revocation of Membership. Revocation of Membership is not automatic and must be approved by the appropriate accrediting Commission. Failure to move from suspended accreditation status to regular accreditation status within a period not to exceed the earlier of six months or the expiration of the institution's current accreditation period will cause the appropriate accrediting Commission to consider revocation of Membership.

When evidence concerning remediation of the reasons for automatic suspension is submitted and judged adequate by the appropriate Commission, reinstatement of accreditation is made, along with time and other stipulations for future reviews. If Commission action is not taken by the expiration of the previous grant of accreditation, the institution must then follow procedures for initiating accreditation.

Automatic suspension is not published, but notice is forwarded to the U.S. Secretary of Education if the suspension lasts more than 29 days. Institutions with automatic suspension status are suspended as members of the Association and thus lose their voting rights during the suspension period.

Section 5. Automatic Review. If any accredited member institution of the Association is dropped from the approved list by the U.S. Department of Education, the state Board of Education, or the accredited list of its regional or other institutional accrediting agency, it shall have its status reviewed by the appropriate accrediting Commission. Additional conditions for automatic review applied to institutions for which NASM is the designated institutional accreditor are found in Appendix I.A, "Specific Operational Standards for All Institutions of Higher Education for which NASM Is the Designated Institutional Accreditor." If, as the result of such automatic review, Membership in the Association is revoked, the institution may be reinstated only after an application has been approved by the appropriate accrediting Commission through regular NASM procedures for renewal of Membership.

Section 6. Revocation of Membership. Member institutions failing to maintain the required standards, or failing to respond appropriately to administrative warning status, suspension of accreditation status, or probationary status, may have their Membership revoked by vote of the appropriate accrediting Commission, with notice of right to request reconsideration and right to appeal. Such schools may apply for reinstatement through the usual Membership procedures of the Association. A request for readmission to Membership will not be considered until two years have elapsed and until any previous financial obligations of the applicant institution to the Association have been satisfied. Final action to revoke Membership is published and notice is forwarded to the U.S. Secretary of Education within 30 days of final action.

Section 7. Requests for Reconsideration and Appeals. The Association shall provide recourse procedures for accreditation and other decisions as outlined in Articles VIII through X of the Rules of Practice and Procedure.

ARTICLE II DUES

Section 1. Annual dues for institutional members are scaled according to the following categories: (1) non-degree-granting institutions and community/junior colleges, (2) schools that offer the baccalaureate degree in music and/or music education, (3) schools that offer work through the master's degree in music and/or music education, or that offer graduate work only, and (4) schools that offer programs in music and/or music education through the doctorate. From the base of the previous year, the dues in each category will rise at the rate of the Higher Education Price Index (HEPI) plus two percent. However, upon recommendation from the Treasurer after consultation with the Finance Committee, the Executive Committee shall have the power to set the dues no less than one percent below the HEPI and no more than two percent above the HEPI.

Single degree-granting institutions having separately accredited non-degree-granting divisions are responsible for fifty percent of the annual dues assessed for non-degree-granting institutions in addition to appropriate dues payments for their degree-granting units.

The annual dues of individual members are set by the Board of Directors. All dues are payable upon notification of election to Membership and annually thereafter on September 1.

Section 2. Notice of non-payment of dues shall be sent to delinquent members on November 15 of each year. If the dues of any member remain unpaid on February 15 next following, said membership shall automatically cease. Resignation shall not be accepted from delinquents.

Section 3. The fiscal year of the Association shall be from September 1 of one year through August 31 of the following year.

ARTICLE III GOVERNMENT

Section 1. Officers. The officers shall be a President, Vice President, Treasurer, Secretary, the Executive Director (ex officio) and nine Regional Chairs. With the exception of the Executive Director, officers shall be the official representatives of member institutions.

Section 2. Duties of Officers.

- A. President.** The President shall act as the chief executive officer of the Association. The President shall preside at all general meetings of the Association, meetings of the Board of Directors, the Board of Trustees, and at meetings of the Executive Committee. The President shall have the power to establish committees with the consent of the Executive Committee or at their request, or at the request of the Board of Directors. The President shall appoint personnel to fill the committee and Commission vacancies not otherwise provided for in the Constitution and Bylaws. The President shall perform all other duties pertaining to this office. The President shall be an authorized signer of Association checks, and shall serve on the Finance Committee of the Association with the Treasurer and Executive Director.

B. Vice President. The Vice President shall serve as advisor to the President and shall substitute for the President in his absence or inability to serve. The Vice President shall act as coordinator of regional activities and shall chair meetings of the Regional Chairs when such meetings are held. Normally, the Vice President shall be nominated for the presidency at the expiration of his term as vice president.

C. Treasurer. The Treasurer shall be responsible for the proper stewardship of Association funds. The Treasurer shall be bonded and shall present a report based on the past fiscal year to the Association at each Annual Meeting or at any other time a report may be requested by the Executive Committee or by the Board of Directors. In conjunction with the Executive Director, the Treasurer shall prepare the proposed annual budget, arrange for a yearly audit of the books by a Certified Public Accountant, and be responsible for an itemized account of all receipts, expenditures, and investments. The Treasurer shall perform all other duties pertaining to this office.

The Treasurer shall be an authorized signer of Association checks and shall serve on a Finance Committee with the President and the Executive Director to act for the Executive Committee in any financial emergency requiring prompt settlement.

D. Secretary. The Secretary shall take the minutes of the Annual Meeting, meetings of the Board of Directors, and meetings of the Executive Committee.

Section 3. Board of Directors.

The Board of Directors shall be composed of the Officers (as defined in Article III, Section 1 above), the immediate past President, the Chair and the Associate Chair of the Commission on Accreditation, the Chairs of the Commissions on Community/Junior College Accreditation and Non-Degree-Granting Accreditation, and three Public Members. With the exception of the Public Members, the Board shall be appropriately balanced to represent a variety of music backgrounds and perspectives. The Executive Director shall be an ex officio, non-voting member of the Board of Directors.

The Public Members of the Board shall represent the public interest. During meetings of the Board, Public Members shall have full privileges of the floor and full voting powers. Public Members shall be appointed by the President in consultation with the Executive Committee. The terms of Public Members shall be one year and may be renewed upon the recommendation of the Executive Committee. Public Members shall serve no more than six consecutive years.

The Board of Directors shall:

- A. Act in an advisory capacity to the Executive Committee in its jurisdiction over and responsibility for the executive functions of the Association;
- B. Establish and revise the Rules of Practice and Procedure in the *NASM Handbook* following consultation with accredited institutional members;
- C. Review the annual report of the Association's financial position as prepared by the Association's official auditors;
- D. Vote on reports, actions, and suggestions concerned with Association policies and procedures approved by various committees before they are presented to the Association for final action;
- E. Establish written procedures for hearing an appeal of a decision by an NASM Commission if that decision denies or revokes or terminates accredited institutional Membership.

Section 4. Executive Committee. The executive body of the Board of Directors shall be the Executive Committee composed of the President, Vice President, Treasurer, Secretary, the Chair of the Commission on Accreditation, the Associate Chair of the Commission on Accreditation, and the Executive Director (ex officio and nonvoting).

The Executive Committee shall:

- A. Implement the policy recommendations of the Board of Directors;
- B. Exercise the executive policy functions of the Association;
- C. Monitor the effectiveness of the Constitution, Bylaws, Code of Ethics, Rules of Practice and Procedure, and Standards for Accreditation, and approve the procedures for their revision;
- D. Possess controlling management of the affairs, funds, and properties of the Association not otherwise provided for;
- E. Approve the annual budget and engage in long-range financial planning for the Association;
- F. Appoint an Executive Director and prescribe his or her duties and compensation.

Section 5. Regional Organization. For such purposes as may arise from time to time, the membership of this Association shall be divided into nine regions, constituted as follows:

<i>Region 1</i>	<i>Region 4</i>	<i>Region 7</i>
Arizona	Illinois	Florida
California	Iowa	Georgia
Hawaii	Minnesota	North Carolina
Nevada	Wisconsin	Puerto Rico
New Mexico		South Carolina
Utah	<i>Region 5</i>	Virginia
	Indiana	
<i>Region 2</i>	Michigan	<i>Region 8</i>
Alaska	Ohio	Alabama
Idaho		Kentucky
Montana	<i>Region 6</i>	Mississippi
Oregon	Connecticut	Tennessee
Washington	Delaware	
	District of Columbia	<i>Region 9</i>
<i>Region 3</i>	Maine	Arkansas
Colorado	Maryland	Louisiana
Kansas	Massachusetts	Oklahoma
Missouri	New Hampshire	Texas
Nebraska	New Jersey	
North Dakota	New York	
South Dakota	Pennsylvania	
Wyoming	Rhode Island	
	Vermont	
	West Virginia	

A. Officers. Each Region shall have a Chair, Vice Chair, and Secretary.

B. Duties of Officers.

1. **Chair.** The Chair shall preside at all meetings of the Region and shall serve on the Board of Directors of the Association.
2. **Vice Chair.** The Vice Chair shall serve as advisor to the Chair and shall substitute for the Chair in his absence or inability to serve. Normally the Vice Chair shall be nominated as Chair at the expiration of his or her term as Vice Chair.
3. **Secretary.** The Secretary shall be responsible for transmitting the minutes of regional meetings to the Regional Chair, the Vice President, and the Executive Director.

C. Meetings. Meetings of representatives of member institutions in the regions shall take place as follows:

1. An annual meeting concurrent with, and part of, the general Annual Meeting of the Association.
2. Informal local consultation among member schools with common problems. Such consultations may result in recommendations for regional or national consideration.
3. Meetings of representatives of member schools in any region may be called from time to time as need arises, on request of one or more members. The Regional Chair shall call such a meeting if 50% or more of the member schools in the region concur as to the need. Action shall be limited to regional problems, and shall not contravene the policies, procedures, or other decisions of the National Association.
4. Regional Meetings may be called at the request of the Board of Directors.

ARTICLE IV COMMISSIONS AND COMMITTEES

Section 1. Commissions. There shall be (a) a Commission on Accreditation, (b) a Commission on Community/Junior College Accreditation, and (c) a Commission on Non-Degree-Granting Accreditation.

Members of the Commissions shall be elected by the members at large of the Association from individuals officially representing member schools. With the exception of the Public Members, the Commissions shall be appropriately balanced to represent a variety of music backgrounds and perspectives. The Nominating Committee should take into consideration the representation of the various types of educational institutions (e.g., public and private colleges and universities, junior colleges, women's colleges, conservatories, and teachers' colleges) on the Commissions with an appropriate geographical distribution.

Though the above procedure ensures a broad range of institutional perspectives, once elected, members of the Commissions shall act as individuals in accordance with the standards, policies, procedures, and autonomy of the Association. In conducting the business of Commissions, Commission members serve the interests of the Association. They shall not serve as representatives of types of institutions, regions, or other organizations, however defined. They shall hold in confidence the actions of the Commissions and the discussions leading to them.

There shall be Public Members to represent the public interest. Public Members shall be considered members of the Commissions and shall have full privileges of the floor and full voting

powers. The Commissions shall have three Public Members with assignments to specific Commissions at the discretion of the Executive Director. Public Members shall be appointed by the President in consultation with the Executive Committee. Once appointed, public members have no reporting responsibility to the President or to the Executive Committee regarding the work of the Commissions. Public members must keep the confidentiality required of all Commission members. The terms of Public Members shall be one year and may be renewed upon the recommendation of the Executive Committee. Public Members shall serve no more than six consecutive years.

- A. The Commission on Accreditation** shall consist of 18 elected members, 16 of whom shall be elected to serve terms of three years each. Commission members must have had experience as Visiting Evaluators. There shall be elected by the membership at large, a Chair of the Commission and an Associate Chair of the Commission, each of whom shall be elected for a three-year term. The Chair and Associate Chair must have served one or more terms on the Commission on Accreditation. The term as Chair or Associate Chair should be in addition to the time already served on the Commission. Normally, the Associate Chair shall be nominated as Chair at expiration of the term as Associate Chair.

The Chair, Associate Chair, and 16 members of the Commission shall be the official representatives of institutions with Membership in the Association as defined in Article I, Section 1, of the Bylaws.

Each of the 16 Commission members shall be elected in one of four categories: Baccalaureate, Master's, Doctorate, or At-Large. Each category contains four places. At-Large members of the Commission may be serving in any type of baccalaureate or graduate degree-granting institution. At the time of their election, members of the Baccalaureate category are from institutions granting no higher degree than the Baccalaureate; those in the Master's category, no higher degree than the Master's. At the time of their election, those in the Doctorate category are from institutions that grant the Doctorate. Once elected, Commission members work with the entire range of Commission business.

The Executive Director, with the advice and consent of the Executive Committee, shall have the power to assign elected Commission members to different categories under the guidelines above, if necessary for balance or for other purposes.

The duties of the Commission shall be to apply the accreditation and membership standards of the Association for baccalaureate and graduate institutions and programs. The Commission shall receive applications and determine the qualifications of institutions seeking Membership and, after thorough examination in accordance with Association procedures, take action on behalf of the Association. The Commission shall also have the power to investigate the maintenance of standards and the observation of published commitments in any member institution under its jurisdiction.

The Commission on Accreditation may consider applications for Membership from institutions offering only baccalaureate or only graduate work in music.

The Executive Director of the Association shall serve as Secretary for the Commission on Accreditation.

The Executive Director, with the advice and consent of the Executive Committee, shall assign elected Commission personnel to an advisory group, normally on an annual basis.

The Executive Director or his agent shall serve as Secretary of the advisory groups.

- B. The Commission on Community/Junior College Accreditation** shall consist of three elected members, two of whom shall be elected to serve terms of three years each. Commission members should have had experience as visiting evaluators.

There shall also be elected by the membership at large a Chair of this Commission who shall be elected for a three-year term and shall be eligible for re-election for one additional term. The Chair should have served one or more terms on one of the Commissions. The term or terms as Chair should be in addition to the time already served on a Commission.

The duties of the Commission shall be to apply the accreditation and membership standards of the Association for community/junior colleges and associate degree programs. The Commission shall receive applications and determine the qualifications of institutions seeking membership and, after thorough examination in accordance with Association procedures, take action on behalf of the Association. The Commission shall also have the power to investigate the maintenance of standards and the observance of published commitments in any member institution under its jurisdiction.

The Executive Director of the Association or his agent shall serve as Secretary for the Commission on Community/Junior College Accreditation.

- C. The Commission on Non-Degree-Granting Accreditation** shall consist of three elected members, two of whom shall be elected to serve terms of three years each. Commission members should have had experience as visiting evaluators.

There shall also be elected by the membership at large a Chair of this Commission who shall be elected for a three-year term and shall be eligible for re-election for one additional term. The Chair should have served one or more terms on one of the Commissions. The term or terms as Chair should be in addition to the time already served on a Commission.

The duties of the Commission shall be to apply the accreditation and membership standards of the Association for non-degree-granting institutions and programs. The Commission shall receive applications and determine the qualifications of institutions seeking membership and, after thorough examination in accordance with Association procedures, take action on behalf of the Association. The Commission shall also have the power to investigate the maintenance of standards and the observance of published commitments in any member institution under its jurisdiction.

The Executive Director of the Association or his agent shall serve as Secretary for the Commission on Non-Degree-Granting Accreditation.

Section 2. The Committee on Ethics shall consist of three members from among the institutional representatives to the Association who shall be elected to serve terms of three years each. At each annual meeting one member shall be elected to fill the vacancy caused by the completed term of the retiring member. The Executive Director or his agent shall be the Recorder for the Committee on Ethics. The Recorder shall have no vote.

The Committee shall choose its own Chair each year at the time of the Annual Meeting. The Committee on Ethics shall act upon all questions regarding any violations and penalties for violations of any Article of the Code by members of the Association, it being understood that before any final action or penalty can be imposed upon a member, the action of the Committee on Ethics must be approved by the Commission(s) having appropriate jurisdiction, this as outlined in Article VII, Section 1 of the Rules of Practice and Procedure.

The infraction of any Article of the Code of Ethics shall be reported to the Executive Director, such report including specific charges and evidence in support thereof. The Executive Director shall then follow the Procedures for Reviewing Complaints Directed Against Member Institutions of the National Association of Schools of Music (Article VII, Rules of Practice and Procedure).

ARTICLE V ELECTIONS AND APPOINTMENTS

Section 1. Nominating Committee. Each year the Nominating Committee shall consist of five persons selected from the institutional representatives to the Association, including (1) a Chair and two members appointed by the Board of Directors, and (2) two additional members elected by the membership at large. The Committee shall nominate NASM officers (except Regional Officers), Commission Chairs, and Commission members. They shall also nominate each year a slate from which the membership at large will elect the two nonappointed Nominating Committee members and the one elected member of the Committee on Ethics. Members of the Nominating Committee shall be ineligible for nomination to elected office by the Nominating Committee on which they are serving.

Section 2. Nomination Procedure. Each spring, prior to the election, recommendations for candidates shall be solicited from the voting membership and directed to the Chair of the Nominating Committee. There shall be at least two nominations for each position as members of the Commission on Accreditation and all Committees, for the Associate Chairmanship of the Commission on Accreditation, and for the Vice Presidency. There shall be at least two nominations for the posts of Treasurer and Secretary unless there is a qualified incumbent eligible for re-election. When there is an election for Chair or members of the Commission on Community/Junior College Accreditation or the Commission on Non-Degree-Granting Accreditation, the Nominating Committee shall have the option to nominate a single candidate for each position on (a) the Commission on Community/Junior College Accreditation as long as there are fewer than fifty community/junior college institutional members of NASM, or (b) the Commission on Non-Degree-Granting Accreditation as long as there are fewer than fifty non-degree-granting institutional members of NASM. When there is a qualified incumbent eligible for re-election to the post of Treasurer or Secretary, or when there is an election for the Chairmanship of the Commission on Accreditation, and when there is an election for the Presidency, the Nominating Committee shall have the option of nominating more than one candidate based on recommendations solicited from the voting Membership.

In advance of the Annual Meeting, the Nominating Committee shall submit to the Executive Director a slate of nominees listing individuals who are official representatives of member institutions. The Executive Director shall forward the slate to all institutional representatives providing an opportunity for anonymous write-in nominations until five days prior to the opening of the Annual Meeting.

Write-in nominations received during this period from two percent of the total membership for any individual for a given post shall cause the name to appear on the ballot.

Between the opening of the Annual Meeting and the election itself, opportunity shall be provided for additional nominations. Write-in nominations received at the Annual Meeting shall be considered valid only if signed by institutional representatives. Write-in nominations from five percent of the total membership for any individual for a given post shall cause the name to appear on the ballot.

Section 3. Terms of Office. The officers of the Association shall be elected for three-year terms. Terms begin following the close of each Annual Meeting. The President and Vice President of the Association and the Chair and the Associate Chair of the Commission on Accreditation may not succeed themselves. The Treasurer and Secretary may serve a maximum of two consecutive terms. After a lapse of one three-year term, an officer may be re-elected to the same office.

Commission members shall be elected for three-year terms. A member may serve a maximum of two consecutive terms. (The two-term limitation applies only to consecutive terms).

An unexpired term of office shall normally be filled by election by the membership-at-large at the next Annual Meeting. The President may temporarily fill any vacancy by appointment until the next Annual Meeting. He or she may also appoint temporary substitutes for a given Commission meeting when a member must be absent.

No individual shall hold more than one office or Chairmanship concurrently.

Section 4. Regional Officers. Regional Chairs, Vice Chairs, and Secretaries shall be elected by the Regional membership from among the institutional representatives to the Association for a single three-year term and on a schedule that maintains three overlapping classes among the regions. Regions 7, 8, 9 shall elect Officers in the same year; Regions 4, 5, 6 the following year; and Regions 1, 2, 3 the year following that.

Section 5. Committees. Normally, standing and *ad hoc* committee members and Chairs shall be appointed by the President. Terms of office shall be for the year of appointment unless renewed by the President.

Section 6. Recall of Officials. By majority vote, the Board of Directors shall have the power to declare vacant any office in which the incumbent is unable for any reason to act effectively, or is disqualified under the Bylaws.

ARTICLE VI MEETINGS

Section 1. The Annual Meeting of this Association normally shall be held during the week of the national Thanksgiving Day. The Board of Directors is empowered to designate a different date if such seems to be the best interest of the Association. An appropriate registration fee may be assessed. The amount shall be approved by the Board of Directors and shall be approximately the amount of a single room for one night at the meeting headquarters hotel.

Section 2. The NASM Annual Meeting is primarily concerned with the provision of a national forum for the consideration of standards, techniques, and policies relevant to the organization and operation of music training institutions. The Annual Meeting is controlled solely by the Association; the Association does not provide commercial exhibit space, present performances by groups representing member institutions, condone presentations promoting the welfare of any specific institution, nor approve of other activities which might reduce the professional and autonomous character of the meeting. The Association welcomes with appreciation the interest of institutions and music industry representatives who wish to communicate with attendees by hosting social functions consistent with the Annual Meeting policies of the Association.

Section 3. The annual meeting of the Board of Directors shall take place prior to the Annual Meeting of the Association.

Section 4. A special meeting of the Board of Directors may be called at any time and place by the President, or on the request of four members of the Board upon not less than two weeks' notice to each member thereof.

Section 5. The Executive Committee of the Board of Directors shall meet twice annually and in addition may meet at the request of the President or at the request of two members of the Executive Committee. A conference telephone call may be recognized as an approved meeting of the Executive Committee.

Section 6. At special meetings of the Board of Directors, Commissions, or Committees, only such business may be transacted as has been stated in the call for the meeting.

Section 7. A majority of the members of the Board of Directors or of any Commission or Committee shall constitute a quorum thereof.

Section 8. A quorum at any regular meeting of the Association shall consist of 40 percent of the membership.

ARTICLE VII EXECUTIVE DIRECTOR

Section 1. The Executive Director shall be the chief staff officer of the Association. It shall be the primary duty of the Executive Director to carry out the policies established by the Association and to operate the National Office of the Association. The Executive Director shall serve as archivist for all minutes and records of the Association.

Section 2. The Executive Director shall:

- A. Conduct the official correspondence of the Association and send out official notices;
- B. Notify all members thirty days in advance of the date and place of Annual Meetings, and also notify all members of Commissions and Committees and the Board of Directors of the date and place of meetings, whenever called;
- C. Notify all Officers, Directors, and members of Commissions and Committees of their election or appointment.

Section 3. The Executive Director shall prepare the agenda of the Executive Committee, the Board of Directors, and the Commissions, and the dossiers of institutions being reviewed by the Commissions, shall make other arrangements for meetings of Commissions and Committees, and shall be responsible for the records of the Commissions. The Executive Director shall also prepare for the Annual Meeting of the Association.

Section 4. The Executive Director shall maintain the financial records of the Association and shall coordinate with the Treasurer the preparation of an annual budget proposal and the arranging of the annual audit.

The Executive Director shall receive applications for membership and present them to the appropriate Commission for action, and shall bill and process dues and examination fees, sending proper auditing identification to the Treasurer.

The Executive Director shall be bonded in an amount determined by the Executive Committee and shall serve as an authorized signer of Association checks. The Executive Director shall serve on the Finance Committee with the President and Treasurer to act for the Executive Committee in any financial emergency requiring prompt settlement.

Section 5. The Executive Director shall represent NASM at meetings of other educational associations in consultation with the President and shall establish liaison with other educational associations and related governmental agencies.

The Executive Director shall answer inquiries about NASM and shall gather and disseminate to the membership and appropriate agencies information, statistical and otherwise, about music in higher education through the correlation of annual reports from member institutions, and from Committees and other sources.

Section 6. The Executive Director shall be an officer of the corporation and shall be an ex officio, non-voting member of the Executive Committee and Board of Directors.

Section 7. The Executive Director shall be appointed by the Executive Committee, shall serve at the pleasure of the Executive Committee, and shall be subject to its annual review.

ARTICLE VIII AUDITING

A professional audit of the Treasurer's records shall be conducted prior to each Annual Meeting. The Executive Committee has the right to appoint an auditing committee to examine the books at any time.

ARTICLE IX ACCREDITATION STANDARDS

Section 1. The accreditation standards of the Association shall be established and amended by a majority of the membership present and voting at any Annual Meeting at which a quorum is present, provided that written notice of the proposed changes be sent to all institutional members at least two weeks before said meeting.

Section 2. The proper procedures for developing proposals to establish and amend the standards shall be approved by the Executive Committee from time to time in a manner appropriate to the nature and scope of such projected changes. Such procedures shall include the establishment of appropriate comment periods in addition to the legal notice required in Article IX, Section 1.

Section 3. Comment on the standards is possible at any time through the office of the Executive Director.

Section 4. Institutional members of NASM are responsible for participating in all revisions and additions to the standards as well as maintaining compliance with all standards as they are developed.

ARTICLE X COUNCIL OF ARTS ACCREDITING ASSOCIATIONS

Section 1. NASM shall be a member of the Council of Arts Accrediting Associations, a not-for-profit Virginia corporation. The other members are the National Association of Schools of Art and Design, the National Association of Schools of Dance, and the National Association of Schools of Theatre.

The President and Vice President of NASM shall be NASM's voting delegates to the Council's Board of Trustees. The Executive Director of NASM shall be an officer of the Council, the Executive Director of the Council, and a non-voting Trustee.

Section 2. The Council facilitates cooperative efforts among the four member associations on matters of common concern. It also operates the Accrediting Commission for Community and Precollegiate Arts Schools (ACCPAS) to review institutions and programs that offer arts study for children, youth, and adults not associated with postsecondary degrees or credentials.

Normally, these institutions offer programs in more than one arts discipline. ACCPAS accredits schools but is not a membership organization. The Council establishes the standards used by ACCPAS consistent with standards for non-degree-granting institutions approved by the NASM membership and by the other member associations for their respective disciplines. The Council also appoints the voting members of ACCPAS.

Section 3. The Council and its Board of Trustees shall have the authority to carry out the purposes of the Council, but no authority to compel the internal decisions of any of its organizational members or the accrediting Commissions or other entities thereof. Each organizational member retains its own authority as an autonomous organization.

Section 4. Schools with music programs accredited by ACCPAS are eligible to become accredited institutional members of NASM upon application, ratification of their ACCPAS accreditation by the NASM Commission on Non-Degree Granting Accreditation, and payment of annual dues.

ARTICLE XI CODE OF ETHICS

A Code of Ethics shall be established by the membership to define standards of professional conduct for member institutions, their employees and representatives.

ARTICLE XII PARLIAMENTARY AUTHORITY

The meetings of this Association and its Commissions and Committees shall be governed by Robert's *Rules of Order* (revised) in all cases where said rules do not conflict with the Constitution and Bylaws of the Association.

ARTICLE XIII AMENDMENTS

These Bylaws may be amended by a two-thirds vote of the membership present and voting at any Annual Meeting, provided a written notice of the proposed amendment is sent to all institutional members at least two weeks before the said meeting.

CODE OF ETHICS

ARTICLE I

Each institution shall impress upon its faculty and staff the importance of personal and professional integrity. This involves developing sensitivity to issues in equal opportunity, consumer protection, conflict of interest, and transfer of students. It also involves ensuring that faculty members understand the ethical and operational procedures and codes subscribed to by the institution, including the NASM Code of Ethics and Rules of Practice and Procedure.

ARTICLE II

Institutional members of the Association shall recognize their responsibility to respect the legal rights and human dignity of all individuals.

ARTICLE III

All brochures, publications, advertisements, and information—printed, written, and/or spoken—shall be true. Procedures, dates, and requirements for application, admission, financial aid, and other responsibilities and opportunities directly affecting students shall be clearly stated and generally available to prospective students and current students. Institutional publications must be clear and accurate regarding the objectives, curriculum, equipment, accommodations, composition of ensembles, and faculty of the institution. Any references to occupational opportunities for graduates must be clearly substantiated.

Catalogues, advertising, and promotion shall clearly differentiate existing and approved programs from those that are prospective or hypothetical.

ARTICLE IV

Recruitment policies and procedures shall be established to demonstrate concern for the needs of students, the institution, and the national effort in the education and training of professional musicians.

It is ethical for an institution to utilize procedures and techniques for developing a student body with the highest possible qualifications. However, such procedures and techniques must be applied in a national framework of common practice to protect the interests of both students and institutions.

In addition to the concepts presented in Article III above, an institution's personnel shall not discredit other member institutions by disparaging the character, nature, quality, value, or scope of their courses of instruction or services; or by imputing to them dishonorable conduct, or by adversely reflecting on them in any other material respect.

Students are free to attend the institutions of their choice. However, at some point, a commitment must be made between students and institutions. At this point, administrators, faculty members, students, and all other parties involved must be clear about the nature of these commitments, the schedules for their implementation, and the conditions under which such commitments may be released by any or all of the parties.

ARTICLE V

The acceptance of financial aid or the signing of a declaration of intent to attend a given institution shall not be binding if signed before May 1 of the calendar year of matriculation. Students shall be notified of this policy when an institution makes an offer prior to May 1. Institutions allow students to choose without penalty among offers of admission and financial aid until May 1. Financial aid shall be awarded according to the criteria established by the member institution granting the award. The institution must have a procedure for developing a written understanding with students, advising them that their acceptance of financial aid represents a mutual commitment: the institution agrees to hold a place for the student and provide certain financial assistance; the student agrees to occupy that place for a certain period of time. NASM recommends that the following text or its equivalent be utilized for this purpose:

In accepting this offer of financial aid from (Institution) , I understand that there is a mutual commitment on the part of myself and the institution. Therefore, I agree that after May 1 of the calendar year of matriculation, I will not consider any other offer from an institutional member of the National Association of Schools of Music for the academic year — except with the express written consent of the music executive of the above named institution.

If the student is to be offered admission after May 1 and before August 1 of the year of matriculation with a financial aid award made directly to the student based at least in part on talent, prior to making the offer, the offering institution shall determine from the student whether he or she has accepted an offer of admission with a talent-based financial award from another institution. If so, the offering institution does not offer admission with talent-based financial aid until the music executive of the school the student previously agreed to attend has given approval.

Any offer of admission with a talent-based scholarship made after August 1 of the year of matriculation is considered a transfer under provisions of Article VII of the Code of Ethics.

For the purposes of this Code, financial aid is an award made directly to the student *based at least in part on talent*, this in addition to need-oriented aid based on generic national formulas. Financial aid relates to awards at the undergraduate and graduate levels, including teaching assistantships or fellowships.

For the purposes of this Code, the music executive is the chief academic officer of the music unit—for example, dean or director of the school of music, chair or head of the department of music, or a person specifically designated by the music executive to fulfill admission and transfer functions.

ARTICLE VI

Institutional personnel shall not knowingly influence any student to leave another educational institution in which the student is enrolled, registered, or has submitted a tuition or matriculation deposit, especially by encouraging an individual to change schools with an offer of financial aid.

Institutions recognize that students are free to make inquiries about study at any institution at any time. However, if a student begins to make an application for transfer, the institution to which the student applies must inform the student of its institutional obligations under Article VII of the NASM Code of Ethics.

ARTICLE VII

A transferring student who has not completed a degree program can be considered eligible for financial aid during the first term of enrollment in the new institution only if the music executive of the school from which the student is transferring specifically approves. These arrangements are formally transacted between the music executives of member institutions. Approval is to be sought *prior* to the offering of the financial award by the institution to which the student may transfer. The foregoing provisions of this Article apply only to currently enrolled students who are (1) majoring in music, (2) receiving merit-based financial aid, and (3) planning to begin study as a music major at the new institution in the next academic term. Students who have completed a degree program at any level, including community/junior-college students who have completed a two-year program of study, or whatever part of the university parallel curriculum is available at the two-year college attended, are exempt from this regulation.

ARTICLE VIII

Inquiries about an individual's interest in and conversation concerning a new, full-time academic appointment are in order at any time of the year. However, after May 1, an *offer* for an appointment to take effect in the next academic year will not be made unless the administrative head (usually the music executive) of the offering college, school, or institute, has previously determined that the date at which the appointment is to take effect is agreeable to the administrative head of the college, school, or institute that the individual will be leaving if the individual accepts the new appointment. As an issue of courtesy and good practice, NASM strongly recommends that when it is not clear that negotiations will be completed prior to May 1, the administrative head of the offering school advise the administrative head of the institution where the faculty member is currently employed that negotiations are underway.

ARTICLE IX

The rights of all students must be protected to the fullest extent possible by the institution. Having informed a student of the curriculum, standards, and procedures for obtaining the degree, certificate, or diploma for which he is enrolling, institutions shall not impose, *ex post facto*, a revision of the curriculum, standards, or procedure for the degree, certificate, or diploma, to the detriment of the student's normal academic progress.

Further, if it is determined that a student is not acceptable as a candidate for a degree, certificate, or diploma, the student shall be so informed promptly.

ARTICLE X

If the parties involved cannot resolve an alleged violation, an appeal, in the form of a detailed letter, shall be filed with the NASM Executive Director, who shall then institute the process outlined in the Procedures for Reviewing Complaints Directed Against Member Institutions of the National Association of Schools of Music (see Rules of Practice and Procedure, Article VII).

ARTICLE XI

The Code of Ethics may be amended by a two-thirds vote of the membership present and voting at any Annual Meeting, provided a written notice of the proposed amendment is sent to all institutional members at least two weeks before said meeting.

RULES OF PRACTICE AND PROCEDURE

ARTICLE I INSTITUTIONAL MEMBERSHIP

Section 1. Accreditation. Membership in the National Association of Schools of Music signifies accreditation.

Accreditation is a process whereby an association or agency recognizes an institution as having met certain qualifications or standards. This process focuses on two principal concerns: educational quality and institutional probity.

The review of educational quality is made according to nationally recognized standards developed by the Association with the full participation of its member institutions. These standards are applied as appropriate to the objectives of the institution. The appropriateness of the institution's objectives is also considered.

The review of probity is made by judging whether the institution is indeed providing the educational services it says it is offering to the public and whether its own stated operational procedures are being followed.

The two processes basic to all accreditation are institutional self-study and peer evaluation, both occurring on a regular cycle.

The self-study is designed to produce comprehensive effort on the part of the institution to evaluate its own program while considering its objectives, publicly or otherwise stated.

Peer evaluation provides professional, objective judgment from outside the institution and is accomplished through on-site visitation, a formal visitors' report, and Commission review.

The basic goals of accreditation are:

- § To foster excellence in education through the development of criteria, standards, and guidelines for assessing educational effectiveness;
- § To encourage improvement through continuous self-study and planning;
- § To assure the educational community, the general public, and other agencies or organizations that an institution or program has both clearly defined and appropriate objectives, maintains conditions under which their achievement can reasonably be expected, appears in fact to be accomplishing them substantially, and can be expected to continue to do so;
- § To provide counsel and assistance to established and developing institutions and programs;
- § To encourage the diversity of American education and allow institutions to achieve their particular objectives and goals;
- § To endeavor to protect institutions against encroachments which might jeopardize their educational effectiveness or academic freedom.

Section 2. Determination of Readiness for Application. All institutions are advised to determine their readiness to apply for membership by consulting Article I of the Bylaws and the Basic Criteria for Membership as appropriate to the type of institution, and by self-evaluation in terms of the appropriate curricular standards outlined herein. Each applicant must agree to abide by the Constitution and Bylaws, the Operational and Curricular Standards, the Code of Ethics, and the Rules of Practice and Procedure adopted by the Association.

Members of the Association are responsible for annual dues as outlined in Article II of the Bylaws.

Section 3. Curricular Requirement. The Association will grant Membership or renewal of Membership only when *every* curricular program of the applicant institution (including graduate work, if offered) meets the standards of the Association. The particular administrative structure used to manage music curricula in multipurpose institutions has no effect on the applicability of this rule.

Postsecondary non-degree-granting programs offered by degree-granting institutions will be listed by NASM only when their objectives and structure indicate a discrete curricular offering and when they require 30 or more semester hours (45 quarter hours) or clock-hour equivalent at the undergraduate level, or 15 or more semester hours (22 quarter hours) or clock-hour equivalent at the graduate level. When the purpose is to offer shorter programs of a workshop nature, or programs that provide supplemental credentials for students enrolled in undergraduate or graduate degree programs, the programs will be reviewed by the Commission on Community/Junior College Accreditation or the Commission on Accreditation, but not listed by the Association. All postsecondary non-degree-granting programs will be reviewed using standards outlined in Section IV of the NASM Standards for Non-Degree-Granting Institutions and Programs.

Some institutions have degree-granting and non-degree-granting units. The most common example is a postsecondary degree-granting unit with administrative responsibility for an affiliated program or unit that does not grant degrees but that offers pre-professional and/or avocational work in music to children, youth, and adults in the surrounding community.

All such programs are reviewed as functional parts of the total curricular effort of the music unit. After action by the Commission on Accreditation, such non-degree-granting program operations are listed in the NASM *Directory* indicating the title of the administrative component (i.e., community education program, preparatory program, laboratory school, etc.). Such programs are thus included in the institution's accredited institutional membership.

Institutions with such non-degree-granting components may wish to be listed separately in the NASM *Directory*. In this case, such entities would complete a full accreditation review and be reviewed by the Commission on Non-Degree-Granting Accreditation. After action by the Commission, the non-degree-granting entity would be listed separately in the NASM *Directory*. The listing would include a presentation of specific curricular programs and offerings approved in the review process. In such cases, in applying Article I, Section 3, the Association shall distinguish between degree-granting and non-degree-granting units.

Section 4. Separate Accreditation for Community Education Divisions of Degree-Granting Institutions. Institutions seeking accreditation or renewal of accreditation for degree-granting units have the option of seeking separate accreditation for non-degree-granting divisions having community education purposes. When this option is chosen, the rule outlined in Article I, Section 3, above, is applied separately to non-degree-granting and degree-granting components.

To be eligible for separate accreditation, community education divisions as entities must meet NASM standards for non-degree-granting institutions.

NASM reviews of community education divisions are undertaken on the same schedule as reviews for collegiate units unless the institution specifically requests a different schedule.

When the separate accreditation option is chosen, degree-granting units are reviewed for accreditation by the Commission on Accreditation and/or the Commission on Community/Junior College Accreditation as appropriate. Community education divisions are reviewed by the Commission on Non-Degree-Granting Accreditation.

Associate Membership or Membership status in NASM is determined by the status of the degree-granting unit.

Directory listings for single institutions with separately accredited degree-granting and non-degree-granting, community education components will show each component separately. Institutions with separately accredited collegiate units and community education divisions retain one vote in the Association cast by one official representative. However, each such institution may appoint a separate representative of its community education division eligible under NASM procedures for service in accreditation and committee work related to non-degree-granting institutions. Such designated representatives from accredited community education divisions are eligible for election to the Commission on Non-Degree-Granting Accreditation.

Institutions with separately accredited degree-granting and non-degree-granting components are responsible for ensuring that each maintains all conditions of NASM Membership.

Section 5. Accreditation and Institutional Autonomy. The National Association of Schools of Music has established standards for accreditation that are applied only at the invitation of institutions. These standards are developed and approved by accredited Member institutions acting autonomously. The standards provide benchmarks for reviewing the extent to which operational, curricular, and evaluative functions associated with particular degree programs and areas of study are being fulfilled.

As they evolve, NASM standards for accreditation are continuously designed to allow considerable variation within broad principles applicable to degree programs and areas of study. Failure to meet the exact provisions of a specific standard will not preclude accreditation if it can be shown that artistic, intellectual, educational, and developmental functions indicated by the standard are and can continue to be fulfilled by appropriate means.

NASM standards are applied with profound respect for the rights and responsibilities of institutions and programs to identify, designate, and control (a) their missions, goals, and objectives; (b) artistic, educational, and philosophical principles and methodologies used to pursue functions implicit in their various missions, goals, and objectives; (c) specific repertoires, texts, and other teaching materials utilized for study and presentation; (d) agendas and areas of study pursued through scholarship, research, criticism, and policy development; (e) specific personnel choices, staffing configurations, and other operational decisions; and (f) content and methodologies of tests, evaluations, and assessments.

Section 6. Withdrawal. Any institution holding any accredited institutional Membership has the right to withdraw from such membership at any time.

ARTICLE II

APPLICATION FOR MEMBERSHIP AND RENEWAL OF MEMBERSHIP

Section 1. Application Materials. The Association publishes documents that provide detailed descriptions of all aspects of the application process. These and the appropriate application forms are available from the NASM web site.

Section 2. Application Fees. An application for institutional Membership or renewal of institutional Membership, accompanied by the application fee in the form of a check made payable to the Association, should be filed with the NASM National Office. There are no application fees for individual membership.

Application fees for institutional membership are \$400 for each of the first two evaluations. Application fees for renewal of institutional membership beyond the first two visits are \$100 for non-degree-granting institutions, community/junior colleges, and baccalaureate degree-granting institutions; \$200 for master's degree-granting institutions; and \$300 for doctoral degree-granting institutions. The application fee covers the cost of the accreditation process. NASM evaluators receive no compensation. In addition to the application fee, all institutions are responsible for reimbursement to the Association of expenses incurred by the visiting evaluators. Expense reimbursement is due and payable when requested by the NASM National Office.

Baccalaureate and graduate degree-granting institutions and community/junior colleges with affiliated non-degree-granting departments may wish to seek accreditation for these departments in conjunction with their degree-granting programs. In such cases, the appropriate application fee for degree-granting programs will be increased by \$100 to cover the non-degree-granting program.

When a member institution specifically requires an official NASM visitor as part of a visitation with a regional and/or specialized accrediting agency in which NASM Membership or renewal of Membership is not involved, the agency served will be responsible for all arrangements, and no fee is owed to NASM.

Section 3. Application Procedures. Institutions making application for Membership or renewal of Membership shall follow the procedures outlined by the Association, including preparing a Self-Study Report and arranging for an on-site evaluation.

At least two visiting evaluators are required for each on-site visitation. In all cases, the specific size and composition of the total team is determined according to NASM visitation procedures.

Applicant degree-granting institutions for which regional accreditation is not available will be evaluated by a visiting team normally composed of four persons: two persons to evaluate the music component of the program, one of whom shall be designated as the team chairman; one person to evaluate the program in general education; and one person to evaluate the financial stability and business policies of the institution.

Applicant degree-granting institutions seeking accreditation of affiliated community education divisions or other non-degree-granting units will be evaluated by a team comprising one or more persons, in addition to the team assigned to the degree-granting component.

An institution may withdraw its request for accreditation at any time prior to the accreditation decision made by the appropriate Commission(s).

An institution has the right to seek legal counsel during all phases of the accreditation process.

Associate Membership or Membership shall become effective after positive action by the appropriate Commission(s) and payment of annual dues.

ARTICLE III INSTITUTIONAL PROCEDURES

Section 1. NASM Objectives and Standards. Member institutions must support the objectives of the Association and maintain in their daily operations the curricular, ethical, and operational standards of the Association as outlined in the *NASM Handbook*.

Section 2. Degree Titles. The practices of member institutions support the system of academic currency that allows degrees to be broadly understood and widely accepted. Member institutions serve students, higher education, and the public by ensuring that degree and program titles are consistent with content. Standard academic degree rubrics and titles of degrees and emphases should be used unless the degree or program has a significant emphasis on unique content. Enrollment levels, public relations, and resource availability are important elements in determining an institution's program offerings, but they are not appropriate criteria for assigning degree titles.

Section 3. Institutional Code of Ethics. Although only federal and state governments shall have legal jurisdictional powers and responsibilities in matters of public law, institutional members of the Association should develop an appropriate code of ethical standards governing institutional and programmatic practices that recognizes social concerns relevant to quality education.

Section 4. Honorary Degrees. Members of the Association shall not grant honorary degrees to members of their own faculties, except upon the retirement of the candidate from active service.

Section 5. Disclosure of Professional Certification, Registration, and Licensure Requirements. Members of the Association having degree programs in music education and/or music therapy shall state in their catalogs the registration, certification, and licensure to which their curricula will lead.

Section 6. Catalogs. Members of the Association shall provide in their institutional catalogs complete descriptions of each course offered.

Section 7. Credit for Short-Term Workshops. For specific references to NASM policies on credits, see the section(s) entitled "Credit and Time Requirements" under the operational standards for the type of institution being reviewed (Section II.I. on pages 59, 108, or 127 of this *Handbook*). Normally, a semester hour of credit represents three hours of work each week, on average, for a semester of fifteen to sixteen weeks. Correspondingly, a quarter hour of credit represents three hours of work each week for a period of ten or eleven weeks. Credit for short-term workshops should be computed on the same basis as other course work during the academic year.

Institutional members of NASM should not award credit for short-term workshops or attendance at meetings sponsored by themselves, other institutions, or organizations unless such credit is acceptable toward specific undergraduate or graduate degrees in music at their own institutions.

Section 8. Annual Report to NASM. Members of the Association shall complete and file with the National Office the Annual Report Form provided by the Association.

Failure to return a completed form for three consecutive years will cause the membership status of the institution to be reviewed by the appropriate Commission under the Bylaws, Article I, Section 4.

Section 9. Closing an Institution or Program. Members of the Association shall advise NASM as far in advance as possible prior to the closing of an accredited institution or an accredited music unit within an institution. Advance notice allows the development of appropriate procedures to protect the accreditation status of degrees received by former and current students and to provide for safekeeping of important records.

ARTICLE IV ASSOCIATION PROCEDURES

Section 1. Association Policies and the Public Interest. The National Association of Schools of Music has established standards and guidelines for educational programs in music, a Code of Ethics, Rules of Practice and Procedure, Bylaws, and other policy statements to govern its activities conducted on behalf of member institutions, students, and the public.

While the policies, standards, and procedures of the Association (a multi-state organization) have been recognized by the federal government for its purposes, the Association is a voluntary, nongovernmental agency. As such, it does not have the responsibility or the staff to exercise the regulatory control of state and federal governments, nor to apply their mandates regarding collective bargaining, affirmative action, and the like. Nor does the Association substitute for or replace the function of the civil or criminal courts.

Institutions may wish to review the publications and policies of other governmental and nongovernmental agencies; however, NASM does not enforce the standards of other accrediting agencies, other associations, or other nongovernmental organizations.

NASM works strictly according to its own rules and standards and expects that institutions and those involved in the accreditation process on behalf of the Association will apply these with integrity, imagination, and an attitude of humane concern for student and public interests.

Section 2. Conflict of Interest. NASM works to avoid conflict of interest or the appearance of conflict of interest in any aspect of its accreditation activities and in its other operations. The Association expects all individuals involved in any relationship with NASM to declare potential conflicts of interest as they appear. In the accreditation process, potential conflicts of interest may arise based on personal associations, past or projected affiliations, past or current financial relationships, geographic proximity, or for other reasons. Questions concerning conflicts of interest should be addressed to the office of the Executive Director.

No member of an NASM Commission should participate in any way in accrediting decisions in which he or she has a pecuniary or personal interest (or the appearance of same) or with respect to which, because of present institutional or program association, he or she has divided loyalties or conflicts (or the appearance of same) on the outcome of the decision. This restriction is not intended to prevent participation and decision-making in a general run of cases which do not directly or substantially affect the institution or program with which the Commission member is associated or its competitive position with a neighboring institution or program under review.

If a conflict of interest issue arises, the matter shall be forwarded to the Executive Director, who shall gather information, solicit advice as appropriate, and attempt to resolve the matter to the satisfaction of all concerned, consistent with the published policies and procedures of the Association and with consideration of standard practice within the postsecondary accreditation community. Should the Executive Director be unable to achieve resolution, he or she shall bring the matter to the Executive Committee. The Executive Committee shall seek resolution through procedures developed to address the specifics of each case.

Section 3. Non-Discrimination Policy. It is the policy of the National Association of Schools of Music that no person shall be subject to discrimination in whatever relationship with the Association because of sex, race, color, creed, religion, or national origin.

Section 4. Consulting Service. Upon request, the Association will supply a consulting service to schools and departments (both members and non-members) having questions relative to their future development or to assist in the resolution of problems.

Resource persons to provide information about NASM are also available on the same terms as those for consultants.

In special circumstances and at its discretion, the Association may suggest to a member school that it take advantage of the consulting service to assist in the resolution of troublesome problems.

Requests for this service should be directed to the NASM National Office.

Section 5. Commission Policy Concerning Continuous Deferrals. After the second consecutive deferral of an application of a member institution for failure to meet a specific standard, the Commission(s) shall adopt one of the following motions upon third consideration of the application:

- A. To approve the application;
- B. To approve the application with a request for a progress report;
- C. To require a response for the next Commission meeting showing cause why the institution
 - 1. Should not be placed on probation, or
 - 2. Should not have its membership revoked;
- D. To place the institution on probation;
- E. To revoke membership.

Section 6. Procedures If An Institution Closes. If an institution NASM accredits closes, NASM works with the U.S. Department of Education and the appropriate State agency, to the extent feasible, to ensure that students are given reasonable opportunities to complete their education without additional charge.

This expression of intent to provide assistance does not indicate or constitute a financial or educational obligation on the part of NASM to institutions, students, or their representatives.

Section 7. Commission Procedures in Extreme Matters of Institutional Ethics and Integrity. When the Commission(s) have cause to believe that any institution with which they are concerned is acting in an unethical manner or is deliberately misrepresenting itself to students or public, they will investigate the matter and provide the institution an opportunity to explain the alleged abuse. If, on the basis of such an investigation, and after notice to the institution and opportunity for institutional response, the Commission(s) find that an institution has engaged in unethical conduct or that its integrity has been seriously undermined, the Commission(s) will:

- A. With regard to an institution which is an applicant, but is not yet a member, break off relations;

B. With regard to a member institution,

1. Issue a show cause order with a time stated, or
2. In extreme cases, immediately sever NASM's relationship with the institution by denying or terminating accreditation.

The institution may appeal the decision of the Commission(s) in accordance with NASM appeal procedures.

ARTICLE V SUBSTANTIVE CHANGE

Section 1. Procedure. Institutions are required to gain prior approval of substantive change occurring between regular accreditation visits. Substantive changes occurring during accreditation review periods are reported and considered as part of the Self-Study, on-site visit, and Commission review. The Association also offers the opportunity for member institutions to receive an optional consultative review of proposed substantive changes by the appropriate Commission(s) prior to submission of an official request for substantive change. Procedures and forms for substantive change may be obtained from the NASM web site.

Under certain conditions, on-site visits may be required by NASM *Handbook* provisions or at the discretion of the Commission(s).

Section 2. Definition. "Substantive change" includes but is not limited to:

- A. Any fundamental change in the established mission, goals, or objectives of the institution or music unit.
- B. Any change in the legal status or form of control of the institution.
- C. The addition or amendment of curricular programs that represent a significant departure, in terms of either the content or method of delivery, from those that were offered when NASM most recently evaluated the institution: these programs are normally considered in the Plan Approval process described in Article VI below. This provision includes significant changes made in conjunction with a change from quarter hours to semester hours or vice versa.
- D. The addition of courses or programs at a degree or credential level above that included in the institution's current accreditation or preaccreditation: these programs are normally considered in the Plan Approval process described in Article VI below.
- E. A change from clock hours to credit hours or vice versa. *[Explanatory note: clock-hour systems measure course length in terms of the total number of hours devoted to face-to-face instruction. Credit-hour systems, on the other hand, assign numerical credit to courses based both on the number of instructional hours per week over a standard academic term (semester or quarter) and the amount of preparatory time per week that students must spend outside the classroom. For the NASM operational standards on computing credit hours, see Section II.I., pages 59-60 (baccalaureate/graduate degree-granting institutions), pages 108-109 (community/junior colleges), or pages 127-128 (non-degree granting institutions) of this Handbook.]*

- F. A substantial increase or decrease in
 - 1. the number of clock or credit hours awarded for successful completion of a program; or
 - 2. the length of a program.
- G. Starting a branch campus or extension program.
- H. Other major changes that would impact continuing compliance with NASM standards applicable to degrees and programs being offered.

ARTICLE VI

NEW CURRICULA: PLAN APPROVAL AND FINAL APPROVAL FOR LISTING

Section 1. Procedure. When instituting new or substantially revised curricula, member institutions are required to submit documentation to the appropriate Commission(s) in order to remain in compliance with Article I, Section 3, of the NASM Rules of Practice and Procedure.

The Association also offers the opportunity for member institutions to receive an optional consultative review of new curricula by the appropriate Commission(s) prior to submission of an official request for Plan Approval.

Submission procedures and forms regarding applications for reviews of new curricula may be secured from the NASM web site.

The Commissions do not ordinarily send visitors to examine a new curriculum, but may request that the music executive concerned meet with them to discuss the program in detail. However, an on-site evaluation is strongly recommended as part of the Plan Approval process when an institution plans to offer a master's or doctoral degree in music for the first time.

Section 2. Plan Approval. Plan Approval is required after institutional approval and before students are admitted into a new degree program. The application for Plan Approval includes information concerning the structure of the new curriculum as well as data concerning the faculty, library, equipment, and/or resources necessary for its support.

When the curriculum has received Plan Approval, the program is listed in the NASM *Directory* in italics.

Section 3. Final Approval for Listing. Final Approval for Listing is granted when the appropriate Commission(s) have reviewed an application including validation of the plan-approved curriculum through transcript evidence. Three transcripts must be provided for each undergraduate curriculum or non-degree-granting program. Two transcripts are submitted for each graduate program. The format for submitting transcripts consistent with Plan Approval documentation should be secured from the NASM web site.

When the curriculum has received Final Approval for Listing, the program is listed in the NASM *Directory* in regular type.

ARTICLE VII
PROCEDURES FOR REVIEWING COMPLAINTS
DIRECTED AGAINST MEMBER INSTITUTIONS OF
THE NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC

NASM occasionally receives complaints against member institutions. The Association does not respond to, or take any action on, any unwritten or unsigned complaint or on any allegations concerning the personal lives of individuals concerned with its affiliated institutions. The Association assumes no responsibility for adjudicating isolated individual grievances, nor will it act as a court of appeals in matters of student admission, retention, and dismissal; granting or transfer of credits; grades and other evaluations; scholarship awards; fees; disciplinary matters; collective bargaining; faculty appointments and dismissals; or similar matters. If the complaint includes matters that are currently the subject of, or directly related to, litigation in which the NASM member institution is a principal, NASM will not proceed with consideration of the complaint until such litigation is settled. NASM may weigh the results of such litigation in its deliberations. Complaints will be considered only when the reported conditions are substantially documented and reflect conditions within an institution that jeopardize the quality of the educational program and/or the general welfare of the music unit. Unless the situation suggests the kind of capricious or unprofessional action that impairs attainment of the institution's stated objectives, or suggests direct violation of NASM standards, procedures, and code of ethics for member institutions, the Association will not intervene.

The procedures for reviewing complaints are not judicial; they serve only as a method or means to communicate the allegations, determine the facts, and resolve the issues within the stated purposes of accreditation.

The Executive Director shall have the authority to stop the complaint process at any point or at any time upon the appearance of evidence that would disqualify the complaint under policies outlined above, or in Article IV, Section 1 of the Rules of Practice and Procedure, or if the complaint otherwise moves beyond the scope or jurisdiction of the Association.

The Association will resolve complaints against member institutions in a timely manner, moving as quickly as is feasible from step to step in the complaint procedures. The Executive Director shall have the authority to establish timelines for each specific step of the process. In normal circumstances, (a) thirty days is the maximum period for each step; (b) business to come before the Committee on Ethics or the appropriate accrediting Commission(s) will be scheduled at regular meetings of these groups.

Section 1. Non-Compliance with the Code of Ethics.

- A. The complaint in writing is accepted by the Executive Director of NASM.
- B. The Executive Director provides written acknowledgement of the Association's receipt of the complaint and requests of the complainant whatever additional information is deemed necessary. If a matter has not been pursued through the proper channels of appeal within the institution, the complainant is advised to follow this course of action. The Executive Director of NASM, at his or her sole discretion, shall determine whether the complaint or any portion thereof is within the scope or jurisdiction of the Association, and shall so inform the complainant. A complaint shall not fall within the jurisdiction of NASM unless the Executive Director, at his or her sole discretion, determines that it raises issues that are potentially directly relevant to an institution's accreditation status.
- C. The Executive Director contacts the music executive of the institution against which the complaint has been lodged to advise of the complaint.

- D. The Executive Director of NASM, in discussion with the institution and the complainant, attempts to mediate a resolution of the complaint without further formal action.
- E. If a resolution is not forthcoming, the Executive Director of NASM develops a dossier containing the following:
 - 1. The formal complaint with complete documentation;
 - 2. Information obtained from the institution(s) involved regarding the circumstances surrounding the complaint;
 - 3. The relevant section(s) of the Code of Ethics.
- F. The Executive Director of NASM alerts the Committee on Ethics that a complaint has been made and places the dossier on the agenda of the Committee.
- G. The Committee on Ethics reviews the dossier and formulates a decision concerning the case. Possible decisions are:
 - 1. The institution is found to be in compliance with the Code of Ethics.
 - 2. The institution is found to be generally in compliance with the Code of Ethics, but the complaint has merit in this particular circumstance.
 - 3. The institution is found to be in non-compliance with the Code of Ethics.
- H. If the recommendation is G.1. above, the complainant and the institution are so informed by the Executive Director.
- I. If the recommendation is G.2. or G.3. above, the Committee on Ethics may require the institution to submit a response within a specified time showing satisfactory resolution of the complaint and compliance with the Code of Ethics. The response may require the report of an on-site consultant. The basic procedure for establishing and operating such consultancy shall be that in effect for on-site accreditation visits.

The Committee on Ethics shall review the response when received and take one of the following actions:

- 1. Accept the response and consider the complaint resolved. The institution and complainant are notified; the action is not made public.
- 2. Accept the response and consider the complaint resolved, but request a progress report(s) to determine further compliance with the Code of Ethics. The institution and complainant are notified; the action is not made public.
- 3. Acknowledge receipt of the response, but consider the complaint unresolved and the institution to be in noncompliance with the Code of Ethics. In this case, the Committee on Ethics may recommend to the appropriate Commission(s) that the institution must submit a probationary response to the Committee on Ethics within a specified time. Upon receipt of the probationary response, the Committee on Ethics recommends that the Commission(s) either remove probation or revoke membership. Revocation of membership is made public through appropriate printed materials.
- 4. If the initial response is not received within the specified time, the institution is placed on probation; the action is not made public. The institution is requested to submit a probationary response within a specified time.

5. If a probationary response is not received within the specified time, the membership of the institution is revoked and the action is made public through appropriate printed materials.
- J. Any decision of the Committee on Ethics and/or the Commission(s) may be appealed by either the complainant or the institution by following the applicable procedures outlined in Articles VIII through X of the Rules of Practice and Procedure.

Section 2. Non-Compliance with the Standards of the Association.

- A. The complaint in writing is accepted by the Executive Director of NASM.
- B. The Executive Director provides written acknowledgement of the Association's receipt of the complaint and requests of the complainant whatever additional information is deemed necessary. If a matter has not been pursued through the proper channels of appeal within the institution, the complainant is advised to follow this course of action. The Executive Director of NASM, at his or her sole discretion, shall determine whether the complaint or any portion thereof is within the scope or jurisdiction of the Association, and shall so inform the complainant. A complaint shall not fall within the jurisdiction of NASM unless the Executive Director, at his or her sole discretion, determines that it raises issues that are potentially directly relevant to an institution's accreditation status.
- C. The Executive Director contacts the music executive of the institution against which the complaint has been lodged to advise of the complaint.
- D. The Executive Director of NASM, in discussion with the institution and the complainant, attempts to mediate a resolution of the complaint without further formal action.
- E. If a resolution is not forthcoming, the Executive Director of NASM develops a dossier containing the following:
 1. The formal complaint with complete documentation;
 2. Information obtained from the institution involved regarding the circumstances surrounding the complaint;
 3. The relevant section(s) of the Standards of the Association.
- F. The Executive Director alerts the appropriate Commission that a complaint has been made and places the dossier on the agenda of the Commission.
- G. The Commission reviews the dossier and formulates a decision concerning the case. Possible decisions are:
 1. The institution is found to be in compliance with the standards.
 2. The institution is found to be generally in compliance with the standards, but the complaint has merit in this particular circumstance.
 3. The institution is found to be in non-compliance with the standards.
- H. If the recommendation is G.1. above, the complainant and the institution are so informed by the Executive Director.

- I. If the recommendation is G.2. or G.3. above, the Commission may require the institution to submit a response within a specific time showing satisfactory resolution of the complaint and compliance with the standards. The response may require the report of an on-site consultant. The procedure for establishing and operating such consultancy shall be that in effect for onsite accreditation visits.

The Commission shall review the response when received and take one of the following actions:

1. Accept the response and consider the complaint resolved. The institution and the complainant are notified; the action is not made public.
 2. Accept the response and consider the complaint resolved, but request a progress report(s) to determine future compliance with the standards. The institution and complainant are notified; the action is not made public.
 3. Acknowledge receipt of the response, but consider the complaint unresolved and the institution to be in noncompliance with the standards. In this case, the Commission may place the institution on probation. If placed on probation, the institution must submit a probationary response to the Commission within a specified time. Upon receipt of the probationary response the Commission either removes probation or revokes membership. Revocation of membership is made public through appropriate printed materials.
 4. If the initial response is not received within the specified time, the institution is placed on probation; the action is not made public. The institution is requested to submit a probationary response within a specified time.
 5. If a probationary response is not received within a specified time, the membership of the institution is revoked and the action is made public through appropriate printed materials.
- J. Any decision of the Commission(s) may be appealed by either the complainant or the institution by following the applicable procedures outlined in Articles VIII through X of the Rules of Practice and Procedure.

ARTICLE VIII

REQUESTS FOR RECONSIDERATION OF ACTIONS BY AN ACCREDITING COMMISSION

Section 1. Actions Eligible for Reconsideration. A request for reconsideration may be filed with the Executive Director of NASM regarding the following actions: denial of Membership or denial of renewal of Membership, revocation of Membership or termination of a new application for Membership, the placing of an institution on probation, continuing denial of a request for approval of new curricula, or continuing deferral of action on an application for Membership.

In eligible cases, a Request for Reconsideration is not a precondition for filing an Appeal of An Adverse Decision described in Article IX; a Request for Reconsideration may precede but may not follow an Appeal of An Adverse Decision.

Section 2. Grounds for Reconsideration. In the event of a decision by an NASM Commission in the categories outlined in Section 1 which cannot be resolved through normal procedures, the grounds for reconsideration shall be allegations concerning bias, injustice, departure from stated procedures, factual error of such magnitude as to warrant reconsideration in this manner, failure

to consider all the evidence and documentation presented in favor of an application, or new evidence that would affect the decision.

Section 3. Procedures for Reconsideration

- A. Not later than thirty (30) days from the date of the Commission action letter, the institution shall notify the Executive Director of NASM in writing of its intention to seek reconsideration of the decision, and not later than sixty (60) days from the same date, it shall submit written documentation supporting its request.
- B. The Executive Director shall determine whether the request for reconsideration meets criteria necessary to proceed as outlined in this Article, and so inform the institution.
- C. If the request meets the criteria, the Executive Director places the request for reconsideration on the next agenda of the appropriate Commission.
- D. The Commission acts on the request using its normal procedures, and the institution is informed of the Commission's action within thirty (30) days after the Commission's action is completed.
- E. The status of any institution shall remain unchanged during the reconsideration. There shall be no public notice of the decision until the review is completed and a final determination in the matter is reached.

ARTICLE IX

APPEALS OF ADVERSE DECISIONS CONCERNING ACCREDITED INSTITUTIONAL MEMBERSHIP

Section 1. Definition. An adverse decision shall be defined as a decision of the Commission on Accreditation, the Commission on Community/Junior College Accreditation, or the Commission on Non-Degree-Granting Accreditation that denies or revokes or terminates accredited institutional Membership. *(For purposes of this statement, "accredited institutional Membership" includes Associate Membership and Membership, both of which carry accreditation status.)*

Section 2. Procedural Authority. Consistent with Article III, Section 3.E., of the Bylaws, the Board of Directors shall adopt written procedures for the Association to consider the appeal of an adverse decision of an NASM Commission. These procedures shall be consistent with and supportive of all sections of Article IX of the Rules of Practice and Procedure.

Section 3. Disclosure and Confidentiality. The appeals process operates under the NASM Rules of Practice and Procedure statement on Disclosure and Confidentiality. NASM considers the appeals process to be confidential and, at all times during the course of the appeal, will maintain complete confidentiality of all documents and information supplied or reviewed during the appeal, as well as the deliberations and decision-making process relating to the appeal or the decision under appeal. However, should a potential or actual appellant publicly disclose a pending or actual appeal or appeal decision, or publicly characterize or make misleading or inaccurate representations about the appeals process, the decision that may be, or is subject to, an appeal, or the appeals decision, whether before, during, or after the appeal, NASM reserves the right to respond immediately and publicly through the appropriate medium or media to correct or clarify such inaccurate or misleading representations or characterizations.

Statements regarding disclosure and confidentiality appearing in the NASM Rules of Practice and Procedure are consistent with NASM's responsibility under law and regulation to inform various governmental authorities when decisions are reached at the conclusion of accreditation or appeals procedures.

Section 4. Grounds for Appeal. The grounds on which an institution may appeal a decision of an NASM Commission which denies or revokes or terminates accredited institutional Membership shall be (a) that the Commission's decision was not supported by substantial evidence in the record upon which the decision was based; and/or (b) that the Commission in making its decision departed significantly from its written procedures.

Section 5. Meaning of Appeals Decisions. Decisions on appeals concern only matters outlined in Section 4 (a) and (b) above. After the appeals process is complete, decisions concerning accredited institutional Membership remain the responsibility of the Commission. Decisions on appeals are made only on evidence available at the time of the decision being appealed.

Section 6. Time of Filing an Appeal. An institution wishing to appeal a decision of an NASM Commission shall file with the Executive Director of the Association either in person or by certified mail not later than thirty (30) days following the date of the Commission's action letter a notice of intent to appeal, which shall be the official action of the governing board of the institution, along with the required filing fee determined as policy by the Board of Directors and published in the written procedures for appeals noted in Article IX, Section 2, of the Rules of Practice and Procedure. The institution shall file with the Executive Director of the Association either in person or by certified mail not later than thirty (30) days following the date of its notice of intent to appeal a written appeal document setting forth evidence and argument in support of its appeal. Failure of an institution to file notice of intent to appeal, the required filing fee, or its appeal document in a timely fashion shall void the appeal.

Section 7. Initial Response. The Executive Director of NASM shall ensure that the institution's appeal document meets all preconditions for review by an appeals committee. Immediately upon receiving an appeal document that meets all preconditions for review, the Executive Director shall forward to the Chair of the Commission whose decision is being appealed a copy of the document and shall provide written acknowledgement of the Association's receipt of the document to the music executive and the chief executive officer of the institution. Within thirty (30) days of receipt of the appeal documents, the Chair of the Commission shall provide a written response to the appeal stating the reason for the decision. The response shall be sent to the Executive Director, who forwards copies to the music executive and the chief executive officer of the institution filing the appeal.

Section 8. Appeals Committee

- A. The Executive Director, with the approval of the President, Vice President, Secretary, and Treasurer, shall appoint the chair and members of an appeals committee comprising three persons, none of whom shall be members of the Commission.
- B. Each person invited to participate in the appeals committee shall be asked to consider whether any conflict of interest arises from service on the committee. Conflict of interest includes, but is not limited to, participating in any way in the process leading to the decision being appealed; coming from the same state as the institution appealing; having any prior or projected alumni, employment, or financial relationship, or having any other prior or projected relationship with the appealing institution that could influence or be construed as influencing the outcome of the appeal. If conflict of interest is found, that person may not serve on the appeals committee. In addition, appeals committee members are subject to NASM policies concerning conflict of interest.

- C. The appeals committee shall receive from the institution making the appeal written materials detailing its appeal and from the Chair of the Commission whose decision is being appealed a written response to the appeal, and will hear in person representatives of the institution and of the Commission who choose to appear.

Section 9. Decision on an Appeal. After following procedures established by the Board of Directors (see Section 2 of this Article, above), the appeals committee shall render a final decision, either to (a) deny the appeal and sustain the decision of the Commission or (b) sustain the appeal and remand the decision to the Commission for correction of errors or omissions and for reconsideration. The final decision of the appeals committee shall be distributed to the music executive and the chief executive officer of the institution and to the Chair of the Commission whose decision is being appealed.

An institution's continuing disagreement with the final decision of the appeals committee shall be settled by arbitration in accordance with the Rules of the American Arbitration Association. Arbitration considers only items (a) and (b) of the Grounds for Appeal outlined in Section 4 of this Article.

Section 10. Reconsideration by the Commission. If the appeal is denied, the Commission has no power to consider new evidence produced since the original decision.

If the appeal is sustained and the decision remanded to the Commission, the Commission in making a new decision shall take into account changes made by or occurring in the institution since the original decision. The Commission in its reconsideration shall utilize written materials submitted by the institution, and may utilize a team visit to the institution and such other procedures as are appropriate in correcting the errors and omissions identified by the appeals committee and in reaching a new decision on the institution's Membership. The institution may be assessed such fees as are established by the Association for such procedures, except that the institution may not be assessed fees for Commission actions taken solely to correct errors and omissions identified by the appeals committee. The institution is responsible, however, for reimbursing the expenses of any NASM visitors according to NASM procedures.

Section 11. Effective Date of Action. Until the final decision of the appeals committee, the decision under appeal shall not be in effect, and the accredited institutional Membership status of the institution shall remain as it was before the decision under appeal was made.

If the appeal is denied, the Commission decision under appeal shall become effective on the date of final adoption by the appeals committee of the recommendation that the appeal be denied and the decision be sustained.

If the appeal is sustained, the decision being appealed is void, and until the Commission takes a new action, the accredited institutional Membership status of the institution shall remain as it was before the decision under appeal was made.

ARTICLE X

PROCEDURES REGARDING PETITION FOR REVIEW OF DECISIONS

Section 1. Actions Eligible for Review. A petition for review of decisions may be filed with the Executive Director of NASM regarding the following: any action by the Board of Directors, the Executive Committee, or the Committee on Ethics affecting relationships between institutions or individuals and the Association in areas outside accreditation.

Section 2. Grounds for Petitions. In the event of a decision by any of the entities outlined in Section 1 which cannot be resolved through normal procedures, the basis for such petitions shall be allegations concerning bias, injustice, departure from stated procedures, factual error of such magnitude as to warrant reconsideration of the matter, failure to consider all the evidence and documentation presented, or new evidence that would affect the decision.

Section 3. Procedures for Petition

- A. Not later than thirty (30) days from the date of the letter outlining the decision, the institution or individual shall notify the Executive Director of NASM in writing of its intention to seek reconsideration of the decision, and not later than sixty (60) days from the same date, it shall submit written documentation supporting such petition.
- B. The Executive Director shall determine whether the petition meets criteria necessary to proceed as outlined in this Article, and so inform the petitioning party.
- C. If the request meets the criteria, the Executive Director places the petition on the next agenda of the body against whose decision the petition was filed.
- D. The body in question acts on the petition using its normal procedures, and the petitioning party is informed of the body's response within thirty (30) days after the body completes its response.
- E. If the above procedure fails to reach a resolution of the matter, the Executive Director, with approval of the other officers, shall have the power to appoint a review panel comprising three persons, none of whom shall be members of the body against whose decision the petition is filed.

The work of the hearing panel shall be conducted in such a manner to minimize costs to the petitioner and to the Association. If necessary, the review panel may conduct hearings either in person or by conference telephone call. All work of the review panel shall be conducted in accordance with due process and according to the Constitution, Bylaws, Code of Ethics, and Rules of Practice and Procedure of NASM.

If circumstances require the review panel to meet at a time other than the NASM Annual Meeting, the Finance Committee of NASM shall designate a procedure for equitable distribution between the petitioning institution or individual and NASM of all costs for such a meeting or hearing.

The review panel may either recommend affirming the decision, or recommend that the body in question reconsider the decision, giving reasons in either case.

- F. The petitioning institution or individual shall bear the cost of any transcript requested.
- G. The Board of Directors of NASM, except for those involved in the disputed decisions or those with conflicts of interest, shall have the power to make final determination regarding petitions for review of decisions.
- H. Any appeal from the final ruling of the Board of Directors, either by an institution or an individual, shall be settled by arbitration in accordance with the Rules of the American Arbitration Association.

ARTICLE XI

PUBLICATION OF NASM ACCREDITATION ACTIONS

Section 1. After official notification in writing to institutions considered by the Commission(s), the Association posts a summary report of each Commission meeting to its web site within the “Current Information” section. This report includes all final actions concerning accredited Membership status in the Association, including voluntary withdrawal from accredited institutional membership. An annual summary report of the Commissions is published in the *Proceedings* of each Annual Meeting.

Section 2. The Executive Director shall notify the U.S. Secretary of Education within thirty days of any final decision to withdraw accreditation status from an institution or program.

Section 3. For the benefit of Association members, music organizations, educational institutions, and the general public, the Association publishes annually a *Directory* of NASM member schools. Such listing of accredited schools is revised subsequent to Annual Meetings of the Association. The *Directory* is available to the public upon request and upon payment of an appropriate fee. NASM *Directory* listings of member institutions must include the following information:

- A. The name and address of the institution;
- B. The indication “Associate Member” (if applicable);
- C. Dates including the first year of NASM Membership, the year of the last visit for accreditation, and the academic year of the next NASM visitation;
- D. A statement of institutional characteristics indicating whether or not the institution is degree-granting and/or non-degree-granting, proprietary or not-for-profit, public or private, and a description of the administrative structure of the institution or unit being accredited;
- E. The names of appropriate administrative officers and NASM representatives;
- F. Telephone number;
- G. Degrees and programs approved by the NASM accrediting Commission(s).

Section 4. The Association recommends that the chief administrators and the music administrators of educational institutions make Association evaluation reports available to faculty members and others directly concerned. Neither visiting team members nor Association members are authorized to disclose the information obtained during evaluation visits or from discussions held during Association meetings. The extent to which public access may be given to the contents of evaluation reports is determined by the chief administrator of the educational institution, in consultation with the administrator of the music program offered by the institution.

Section 5. The use of excerpts from accreditation materials in advertising or promotional contexts is considered to be a violation of Article III of the Code of Ethics and Article XI of the Rules of Practice and Procedure.

ARTICLE XII

PRINTED RECOGNITION OF MEMBERSHIP

Section 1. Accredited Membership.

- A. When an accredited member institution publishes a composite list of agencies that accredit it, NASM must be included.
- B. Clear distinctions must be made between NASM accreditation and other organizational memberships or affiliations or approvals. Only NASM accredits music curricula.
- C. Statements regarding accredited membership must be present in the institution's catalog or other publications. These statements shall be factual, not editorial, and brief—such as:
 - “... is an accredited institutional member of the National Association of Schools of Music (or of NASM)”;
 - or
 - “... is accredited by NASM”;
 - or
 - “... is accredited by NASM since [date]”.
- D. The institution shall publish in one or more official documents concerning its music program, or otherwise make available upon request, the name, address, and telephone number of NASM.

Section 2. Advertising. In any advertising by an institutional member of the Association, statements concerning the accreditation status shall be factual, not editorial, and brief. The examples presented in Section 1.C. above should be used as guidelines.

ARTICLE XIII

DISCLOSURE AND CONFIDENTIALITY

Section 1. NASM provides numerous services that include the publication of policy statements, reports, and surveys. These are available to the public for a fee. Upon request, NASM will provide the academic and professional qualifications of the members of its policy and decision-making bodies and its administrative personnel.

Section 2. Upon request, NASM will make publicly available all information about an institution that is published in the *NASM Directory* (see Article XI, Section 3). NASM will also indicate whether or not an institution holds or has held accredited Membership.

Section 3. NASM will not make publicly available any information supplied by the institution or by representatives of NASM in the course of the accreditation process. This includes Self-Studies, Visitors' Reports, and correspondence. While NASM encourages institutions to make publicly available information about their accredited status and to share accreditation materials with individuals and agencies having legitimate claim to information beyond that available to the general public, the Association regards all accreditation materials as the property of the institution. Therefore, release of these materials is either through the institution or by its permission.

Section 4. If an institution releases information that misrepresents or distorts any action by NASM with respect to any aspect of the accreditation process, or the status of affiliation with NASM, the chief executive officer of the institution and the program director, where applicable, will be notified by the NASM Executive Director and informed that corrective action must be taken. If the misrepresentation or distortion is not promptly corrected, NASM, at its discretion, may release a public statement in such a form and content as it deems necessary to provide the correct information.

Section 5. Certain relationships yield information which legally cannot be disclosed without the consent of the person who provides it—for example, the relationship between physician and patient, between attorney and client, between clergy and penitent, etc. Should such information, or other information that is protected under law by a comparable privilege or safeguard, come into the hands of NASM or an NASM evaluation team, its disclosure to persons other than the immediate recipients is forbidden.

ARTICLE XIV AMENDMENTS

The Rules of Practice and Procedure may be amended by majority vote of the Board of Directors provided a written notice of the proposed amendment is sent to all institutional members for comment at least two weeks before the vote.

STANDARDS AND GUIDELINES FOR ACCREDITED INSTITUTIONAL MEMBERSHIP

I. GENERAL PRINCIPLES

In presenting the following Standards and Guidelines statements, NASM affirms its special commitment to those principles of voluntary accreditation which encourage diversity among institutions and respect for operational integrity within institutions.

As has been the case since the founding of the Association, these Standards and Guidelines are presented as a synthesis of current thought about education and professional training in music to be used as part of the peer-review process of accreditation, not as a set of rules and regulations to be enforced through rigid procedures.

In this process, the Standards and Guidelines provide a basis for:

- (a) The dialogue within the institution as part of the self-study process,
- (b) The institution's interaction with the visiting team, and
- (c) The exchange of views between the institution and the NASM Commission.

Therefore, the Standards and Guidelines statements must be viewed along with the NASM Bylaws, Code of Ethics, Rules of Practice and Procedure, and accreditation procedures if a comprehensive picture of the NASM accreditation process is to be obtained.

The Standards and Guidelines are also intended to provide the public at large with a comprehensive document outlining the attributes of education and training programs in music. These attributes are presented as a framework within which each institution develops the specifics of its unique program. *In no case should "standards and guidelines" be construed as indicating standardization.*

The accreditation of schools and departments of music is based upon:

- (a) The goals and objectives set forth by the individual school;
- (b) The manner in which these goals and objectives relate to standards for accreditation generally characteristic of educational institutions;
- (c) The comprehensive presentation of the educational philosophy and concepts that determine these goals and objectives;
- (d) The degree to which these goals and objectives have been achieved.

Standards are applied recognizing that:

- (a) A unique relationship exists in each music unit between operations (goals, objectives, resources, policies, etc.) and programs (curriculum, presentations, research, scholarship, etc.), and
- (b) Evaluation and management of this relationship are crucial to the effectiveness with which the music unit shapes its programs, relates them to the mission and goals of the institution, and produces educational results.

Standards concerning operations and those concerning academic programs are used in the context of this relationship as the institution undertakes self-study, as on-site visitors review the program, as the Commission reaches the accreditation decision, and as the institution continues working on its own terms to develop and evaluate its music programs.

The standards below address content and competencies for various degree and other programs in music. Accreditation evaluations are conducted on the basis of content and competencies rather than on course titles. Identification of specific content or competencies in the standards text does not indicate the necessity of a specific, separate course dedicated to that area.

Percentages appearing in curricular standards indicate the normal time necessary to develop (a) competence in specific areas of study and (b) the range of competencies expected of those who receive various specific degrees and credentials. Percentages are benchmarks, not calipers. Content, time, competence, and their interrelationships are the primary issues. Percentages are indicators about, not substitutes for, the development of competence.

Criteria and provisions in the following texts are applied with careful attention to distinctions among standards, guidelines, and recommendations. Statements using terms such as “shall,” “must,” and “essential” outline threshold standards. Statements using the word “normally” indicate one or more of the numerous conditions usually present when there is compliance with a threshold standard. Statements using the word “should” represent guidelines. Statements using the terms “recommendation” or “suggestion” indicate advice based on consensus of the profession. Accreditation is based on assurance that an institution meets the threshold standards agreed upon by the Association. Guidelines and advice, while related to fulfillment of functions required by the standards, are not themselves threshold standards.

II. COMMISSION JURISDICTION

NASM has three accrediting Commissions. Their separate jurisdictions are described below, along with the set or sets of standards used by each Commission.

A. Commission on Non-Degree-Granting Accreditation

Jurisdiction:

- Community education programs in all types of institutions (preparatory programs, continuing education programs, etc.)
- Free-standing, non-degree-granting institutions at all levels

Standards Applied:

Standards for Non-Degree-Granting Institutions and Programs

B. Commission on Community/Junior College Accreditation

Jurisdiction:

- Associate degree programs offered by community/junior colleges
- Postsecondary non-degree-granting programs offered by associate-degree-granting institutions organized as community/junior colleges

Standards Applied (as applicable):

- Standards for Community/Junior Colleges and Associate Degree Programs
- Standards for Non-Degree-Granting Institutions and Programs

C. Commission on Accreditation

Jurisdiction:

- Associate, baccalaureate, and graduate degree programs offered by institutions offering four-year baccalaureate and/or graduate degrees
- Postsecondary non-degree-granting programs offered by baccalaureate and graduate degree-granting institutions

Standards Applied (as applicable):

- Standards for Baccalaureate and Graduate Degree-Granting Institutions and Programs
- Standards for Community/Junior Colleges and Associate Degree Programs
- Standards for Non-Degree-Granting Institutions and Programs

Fig.1. STANDARDS APPLICABLE TO UNDERGRADUATE PROGRAMS

(Numbers in parentheses refer to *Handbook* pages.)

Liberal Arts Degree Track

Professional Degree Track

All Baccalaureate and Graduate Degree-Granting Programs

<ul style="list-style-type: none"> • Basic Criteria for Membership (51–52) • Operational Standards (52–67) • Music in General Education (99)

and

All Undergraduate Programs

and

<ul style="list-style-type: none"> • Requirements for Admission to Curricula Leading to Baccalaureate Degrees in Music (68) • Policies Regarding Application of Baccalaureate Standards (68–70) • General Standards for Graduation From Curricula Leading to Baccalaureate Degrees in Music (70–71)
--

and

All Liberal Arts Degrees

and

All Professional Baccalaureate Degrees in Music

<ul style="list-style-type: none"> • Standards for the Liberal Arts Degree With a Major in Music (71–73)

<ul style="list-style-type: none"> • Competencies Common to All Professional Baccalaureate Degrees in Music (73–75) • Competencies, Standards, Guidelines, and Recommendations for Specific Baccalaureate Degrees in Music (75–76)
--

and the separate standards statements applicable to each of the following major programs offered by the institution as specific professional baccalaureate degrees in music

Performance (76–77)
—Opera and Musical Theatre (152–161)
—Orchestral Conducting (162–166)
Music Theory (77–78)
Composition (78)
Music History and Literature (78–79)
Sacred Music (79–80)
Jazz Studies (80)
Pedagogy (81)
Music Therapy (81–83)
Music Education (83–86)
Music in Combination with Other Fields (87)
—Music and Business (167–170)
—Music and Electrical Engineering (171–178)

Fig.2. STANDARDS APPLICABLE TO MASTER’S DEGREES

(Numbers in parentheses refer to *Handbook* pages.)

General Master’s Degree Track

Specific Master’s Degree Track

All Baccalaureate and Graduate Degree-Granting Programs

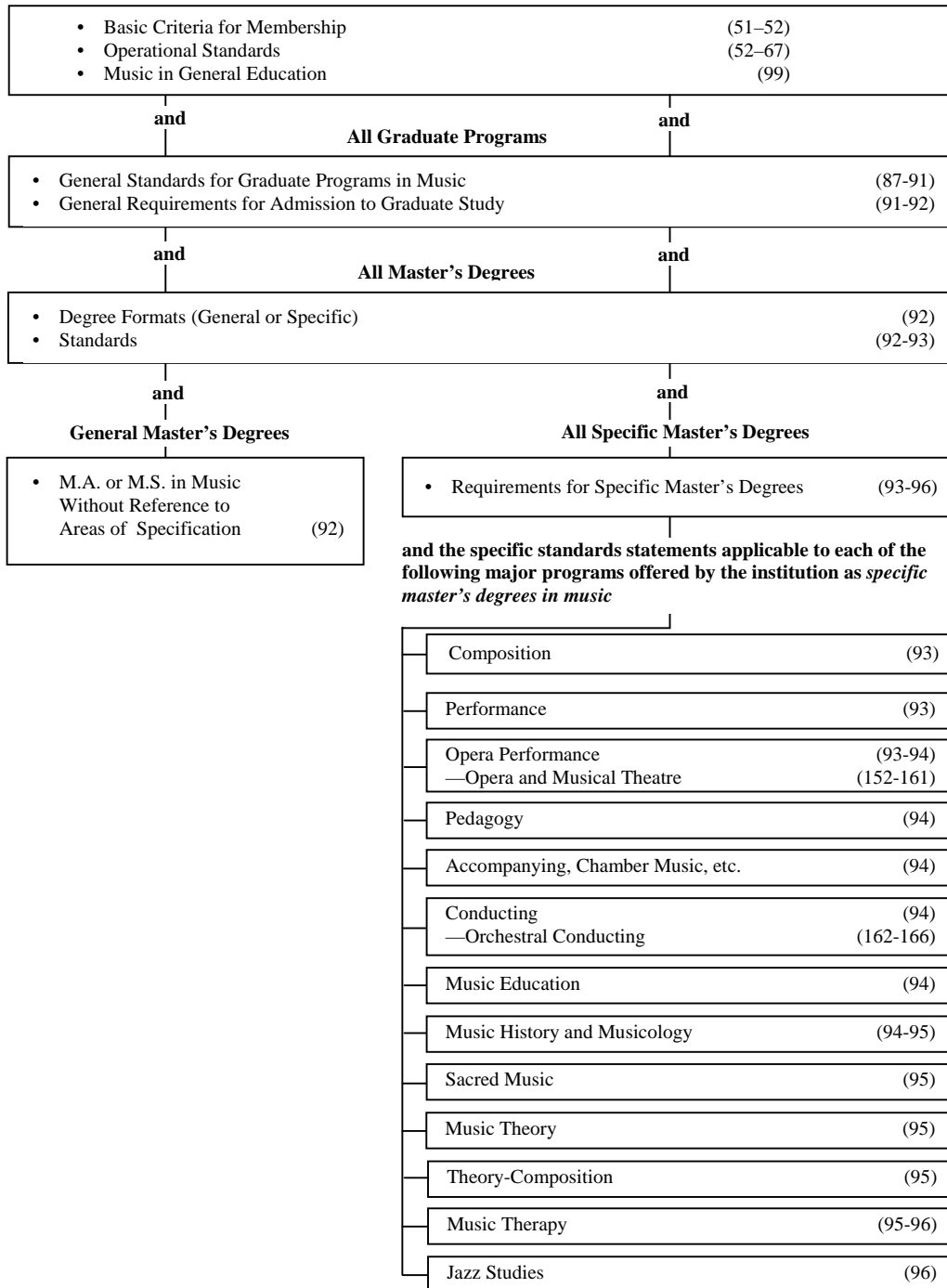


Fig.3. STANDARDS APPLICABLE TO DOCTORAL DEGREES

(Numbers in parentheses refer to *Handbook* pages.)

Doctoral Degree Track

All Baccalaureate and Graduate Degree-Granting Programs

- | | |
|---------------------------------|---------|
| • Basic Criteria for Membership | (51–52) |
| • Operational Standards | (52-67) |
| • Music in General Education | (99) |

and

All Graduate Programs

- | | |
|--|---------|
| • General Standards for Graduate Programs in Music | (87-91) |
| • General Requirements for Admission to Graduate Study | (91-92) |

and

All Doctoral Degrees

- | | |
|-----------------------------|---------|
| • Doctoral Degrees in Music | (96-98) |
|-----------------------------|---------|

and the separate standards statements applicable to each of the following major programs offered as *specific doctoral degrees in music*

Composition	(97)
Performance	(97)
—Opera and Musical Theatre	(152-161)
—Orchestral Conducting	(162-166)
Music Theory	(97)
Musicology	(97-98)
Music Education	(98)
Sacred Music	(98)

STANDARDS FOR BACCALAUREATE AND GRADUATE DEGREE-GRANTING INSTITUTIONS AND PROGRAMS

NASM accreditation standards for baccalaureate and graduate degree-granting institutions begin with general requirements for all degree programs and proceed in cumulative increments to specific programs. While this format prevents unnecessary repetition in the text, the length of the Standards statement as a whole may obscure the accumulation of requirements that apply to specific degree programs.

The charts on the preceding pages (Figs. 1–3) are designed to depict the applicability of the Standards to various degree programs. Standards statements are referenced to pages of the *Handbook*.

I. BASIC CRITERIA FOR MEMBERSHIP

The National Association of Schools of Music recognizes many types of programs in baccalaureate and graduate degree-granting institutions. The primary purpose of all institutions, whatever types of programs they offer, should be to provide the best possible environment for musical training. Such an environment should foster an understanding of the arts and an attitude of respect for their potential contribution to society.

Membership in the Association signifies accreditation. Baccalaureate and graduate degree-granting institutions shall meet the following basic criteria for membership:

1. The institution shall offer regular classes in such areas as theory, history, and appropriate repertoires of music, as well as instruction in performance.
2. The institution shall maintain a curricular program in musicianship skills at various levels appropriate to the needs of its students.
3. The institution shall offer instruction in and opportunities for ensemble performance.
4. The institution shall offer at least one complete curriculum, e.g., Bachelor of Music Education, Bachelor of Music with a major in piano, Bachelor of Arts with a major in music, et al.
5. Baccalaureate degree-granting institutions shall have graduated at least one senior class and another class shall be in readiness subject to examination.
6. Institutions offering graduate programs must have graduate students in residence or have received Plan Approval from the Commission on Accreditation.
7. All policies regarding the admission and retention of students, as well as those pertaining to the school's evaluation of progress through its educational program, shall be clearly defined in literature published by the institution.
8. All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution's published literature.
9. Faculty members shall be qualified by educational background and/or professional experience for their specific teaching assignments. The institution shall list its faculty in its published literature.
10. The institution shall have facilities and equipment adequate to the needs of its educational program.

11. The institution shall have library space and holdings adequate to the needs of its educational program.
12. The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose institutions offering degrees in music and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency.
13. The institution shall provide (or, in the case of foreign studies programs, be responsible for) all course work or educational services to support its educational programs, or demonstrate that any cooperative or contracted course-work or educational services are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.
14. The institution demonstrates commitment to a program of continuous self-evaluation.

II. OPERATIONAL STANDARDS

A. Mission, Goals, and Objectives

Each music unit must have clear statements of mission, goals, and objectives that define its special, perhaps unique, function in the larger context of advanced educational and artistic endeavor. There are numerous specific definitions, but normally, mission statements articulate broad connections between the institution's efforts in music and the world of art and intellect; goals are broad statements of aim, the specific needs toward which efforts are directed; and objectives are the specific steps for reaching goals. Goals usually imply something less remote and more definitive than mission, while objectives are components measurable in time, numbers, dollars, or specific activities.

Statements of mission, goals, and objectives must be appropriate to institutions of higher education, appropriate to the field of music, compatible with NASM standards, and must demonstrate that the fundamental purposes of the institution and music unit are educational. Areas normally covered include but are not limited to specific music and music-related fields, students to be served, teaching, creative work and research, service, performance, and the policies and resources needed for effectiveness in these areas. Choices of particular sets of mission, goals, and objectives bring specific educational, artistic, and resource obligations.

In multipurpose institutions, the mission, goals, and objectives of the music unit must have a viable relationship to the mission, goals, and objectives of the institution as a whole. Each music unit must demonstrate that its mission, goals, and objectives have guiding influence on all aspects of its work; for example, as (1) the basis for making educational and artistic decisions; (2) the basis for long-range planning, including the development of new curricula, innovative activities, expansion or reduction of programs or enrollments; and (3) the basis for operational decisions, including admission practices, selection of faculty and staff, allocation of resources, evaluation, and administrative policies. Significant programmatic components of the music unit such as degree programs, research institutes, and major performance ensembles shall also have clearly defined goals and objectives: these shall have a viable relationship to the goals and objectives of the music unit as a whole.

Statements concerning mission, goals, and objectives must be published and made available to various constituencies in order to create a common conceptual framework for achieving the program's aspirations. While the level of detail may vary with the particular constituency, statements should be basically consistent among all publications.

Mission, goals, and objectives have a critical relationship with all operational matters. Operational policies and activities exist to serve the operational, artistic, and intellectual programs of each music unit. This condition creates interrelationships among various operational elements and between the entire set of operational elements and curricular programs. Institutions and music units must develop and manage these interrelationships so that policies, practices, resources, and programs are mutually supportive and demonstrably effective in achieving mission, goals, and objectives. The institution and the music unit must have mechanisms for evaluating the viability of its set of interrelationships and priorities as conditions and contexts evolve, and for making changes as appropriate.

B. Size and Scope

Institutions are expected to demonstrate a positive relationship among the size and scope of music programs, the goals and objectives of these programs, and the human, material, and fiscal resources available to support these programs.

The study of music requires opportunities for daily interaction with other musicians. In academic settings, this interaction is critical not only in ensemble performance, but also in the development of all types of musical knowledge and skills. Therefore, institutions shall maintain: (1) sufficient enrollment to support the size and scope of programs offered; (2) an appropriate number of faculty and other resources to support the size and scope of programs offered; (3) sufficient advanced courses in music appropriate to major areas of study at degree levels being offered; and (4) requisite ensemble experience at an advanced level.

An institution shall not be considered for Membership unless there is in residence at each senior college and graduate school, if applicable, a minimum of twenty-five candidates for the curriculum or composite curricula on the basis of which the school is applying for Membership. In undergraduate institutions where students declare majors at sophomore or junior levels, students may be counted as music majors if (1) they have indicated that they are potential music majors and (2) they are taking musicianship and other courses necessary to complete a music major. Institutions offering graduate work only shall have a minimum of fifteen candidates for the curriculum or composite curricula on the basis of which the school is applying for Membership.

Member institutions with enrollments falling below the minimum requirements for three consecutive years shall be subject to review under "Commission Policies for Institutions Reporting Enrollments Lower Than NASM Minimums."

C. Finances

Financial resources shall be adequate in terms of (1) mission, goals, and objectives, and (2) the size and scope of the music unit. The audited financial statements of the institution shall reveal sound financial management in support of the educational program. Evidence of past and potential financial stability and long-range financial planning must be demonstrated. Budget allocations for personnel, space, equipment, and materials must be appropriate and sufficient to sustain the programs offered by the music unit from year to year. Evidence must be provided demonstrating that financial support is sufficient to ensure continued operation of the music unit in accordance with NASM standards applicable to the music unit and its programs for the projected period of accreditation.

The institution shall maintain accurate financial records according to legal and ethical standards of recognized accounting practice. For privately supported institutions, this involves an annual audit with opinion prepared by an independent certified public accountant. Such audit is normally completed within 120 days, and must be completed within 180 days, after the

close of each fiscal year. For tax-supported institutions, this involves a periodic audit with opinion as mandated by the legislative or executive branch of the government entity supporting the institution.

The institution shall publish all regulations and policies concerning tuition, fees, and other charges, and shall develop a tuition refund policy that is equitable to both the institution and the student.

D. Governance and Administration

The purpose of governance structures and administrative activities shall be to serve the mission, goals, and objectives of the institution and the music unit. Operations of the governance system shall assure educational, artistic, administrative, and financial continuity and stability, and show evidence of long-range planning. The governance structure of the institution shall include a board of trustees with legal and financial responsibilities and adequate public representation.

The governance relationships of each organizational component of the institution, including the process by which they function and interrelate, shall be stated clearly in written form and should be publicly available. Administrators, faculty, and staff shall understand their duties and responsibilities and know the individuals to whom they are responsible. The music unit shall have reasonable and sufficient autonomy commensurate with its mission, goals, and objectives. In multipurpose institutions, the music unit must have adequate representation to deliberative bodies whose work has an impact on the educational and artistic endeavors and results of the music unit.

The governance relationships among trustees, administration, faculty, staff, and students shall demonstrate a primary focus on support of the teaching and learning process: (1) the board is legally constituted to hold the property, assets, and purposes of the institution in trust with responsibility for sustaining the institution and exercising ultimate and general control over its affairs; (2) the administration is empowered to operate the institution, provide optimum circumstances for faculty and students to carry out these purposes, and provide effective communications channels both inside and outside the institution; (3) the faculty has a major role in developing the academic program and in evaluating and influencing the standards and conditions that pertain directly to instruction, creative work, and research; and (4) student views and judgments are sought in those matters in which students have a direct and reasonable interest.

The institution must maintain an effective administrative organization and set of administrative personnel commensurate with its size and scope, and empowered by its trustees to direct and support the institution and its music programs toward the achievement of their mission, goals, and objectives. The administration of the music unit must provide mechanisms for communication among all components of the unit.

The institution shall provide the music executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively. The executive's responsibilities shall be clearly delineated and executive authority shall be commensurate with responsibility.

The music executive should exercise leadership in program evaluation and planning, encourage faculty development, and promote among all faculty and staff a spirit of responsibility, understanding, and cooperation. The music executive should also nurture an environment that contributes to the music unit's pursuit of its mission, goals, and objectives.

E. Faculty and Staff

1. Qualifications

The institution shall maintain faculties and staff whose aggregate individual qualifications enable the music unit to accomplish its mission, goals, and objectives. Faculty members (including part-time faculty and graduate teaching assistants) shall be qualified by earned degrees and/or professional experience and/or demonstrated teaching competence. All must be able to guide students and to communicate personal knowledge and experience effectively. Standard II.E.1 applies to studies, course work, and ensembles taken at the institution or under cooperative arrangements with another educational or performing institution, or in any other third-party arrangement.

A person's qualifications to teach performance, composition, and other applied subjects are significantly revealed by the individual's past and/or present involvement as a presenting performer or composer.

NASM recognizes the availability of doctorates for specialists in performance, composition, and some other applied disciplines. At the same time, the Association recognizes that some highly qualified artist-teachers may hold other academic degrees; others may not hold any academic degrees. In such cases, the institution should base appointments on experience, training, and expertise at least equivalent to those required for the master's degree in music or another appropriate field.

Academic degrees are a pertinent indicator of the teacher's qualifications for instructing in theoretical, historical, and pedagogical subjects. Creative work, research, and publication are indicators of a teacher's qualifications, productivity, professional awareness, and contribution to various aspects of music and music-related fields.

2. Number and Distribution

The number of full- and part-time faculty positions and their distribution among the specializations must be sufficient to achieve the music unit's mission, goals, and objectives, and appropriate to the size and scope of the music unit's programs. Some relationship, with respect to numerical proportion and mechanisms for interaction, must be maintained between full-time faculty involved in the continuing business of the program and part-time or adjunct faculty, who may be less involved but who provide compensating professional strengths. This relationship will be appropriate to each institution and each music unit. The institution must have clear, published definitions of faculty classifications (for example, tenured, graduate, full-time, part-time, adjunct, and visiting).

An institution shall distinguish in its printed literature between curricular and "workshop" faculty. For these purposes, curricular faculty shall be defined as those employed to teach on a regularly scheduled basis (at least biweekly) throughout an academic program of study.

Multiple faculty involved in any specific area of specialization should represent a diversity of background and experience in their field of expertise.

3. Appointment, Evaluation, and Advancement

The institution and music unit must have procedures for appointing, evaluating, and advancing music faculty that promote objectivity and that ensure appropriate connections between personnel decisions and mission, goals, and objectives, especially as aspirations and purposes concern teaching, creative work, performance, research, scholarship, and service. Effective and fair evaluation is based on clear and accurate statements regarding

responsibilities and expectations. The particular arrangement of elements and perspectives used to determine the quality of faculty work should be considered and articulated as clearly as possible for each faculty and staff member, especially at the time of appointment.

The institution must have procedures for the regular evaluation of all faculty.

Music faculty holding appropriate credentials and having full-time appointments are entitled to full faculty status and should be given treatment comparable to that for faculty members in other disciplines on a given campus with regard to appointment, tenure, increases in salary, and advancements to higher academic rank. The creative production and professional work of performers, composers, and other applied faculty should be accepted as equivalent to scholarly publication or research as a criterion for appointment and advancement in all institutions. Such equivalency must be present when the institution has goals and objectives for the preparation of professional composers and performers.

4. Loads

Faculty loads shall be such that faculty members are able to carry out their duties effectively. Faculty members shall have adequate time to provide effective instruction, advise and evaluate students, continue professional growth, and participate in service activities expected by the institution. The teaching loads of those having administrative and consultative duties should be appropriately reduced.

Institutions use a variety of methods for calculating teaching loads. The choice of method is the prerogative of the institution. Policies concerning loads should be clearly developed and published with regard to the variety of educational, artistic, and administrative duties undertaken by music faculty, and any conversions between clock hours and credit hours.

Classroom instruction in lecture/seminar format is commonly weighted with studio private lessons on a 2:3 ratio, that is, two hours of classroom instruction is equated with three hours of private instruction. Music faculty teaching only classroom/seminar courses should have their load determined in the same way as faculty in other departments of the institution. Statistical data regarding current practice is published and available from NASM.

5. Student/Faculty Ratio

Some balance, appropriate to each institution and each music unit, must be maintained between the numbers of full-time equivalent students and full-time equivalent faculty. The institution must demonstrate that its student/faculty ratio is consistent with the size, scope, goals, and objectives of the programs offered. Statistical data regarding current practice is published and available from NASM.

6. Graduate Teaching Assistants

The music unit must carefully select, train, supervise, and evaluate graduate teaching assistants whenever they are employed. Mentoring programs are encouraged.

7. Faculty Development

Institutions and music units must encourage continuing professional development, even if funding is limited. Sabbatical or other professional leaves; participation in activities that foster exchanges of ideas; cooperative activities and research, scholarship, and course preparation are encouraged and should be provided for music faculty consistent with support provided to comparable units in the institution. Whatever the institution's faculty development policies and mechanisms, the primary initiative for professional growth rests with each faculty member.

8. Support Staff

Support staff shall be provided commensurate with the music unit's mission, goals, objectives, size, and scope. It is recommended that these positions be administered by the music unit.

F. Facilities, Equipment, and Safety

The following facilities shall be provided as appropriate to the mission, goals, and objectives, and to the size and scope of the music unit: classrooms, faculty teaching studios and offices, student practice rooms, ensemble rehearsal rooms, auditoriums for concerts, a music library, storage facilities, and administrative offices. Space allotted to any music unit function must be adequate for the effective conduct of that function.

Equipment adequate for the work of the music unit shall be provided as appropriate to the mission, goals, and objectives, and to the size and scope of the music unit. Equipment includes grand pianos; upright pianos; pipe and/or electronic organs; electronic instruments and equipment; recording equipment; audio and video playback equipment for libraries, listening rooms, and classrooms; orchestral and band instruments; computers; supplies; and any necessary audio-visual aids.

Facilities and equipment shall be adequate to support faculty needs, all curricular offerings and all students enrolled in them, and be appropriately specialized for advanced work.

Budget provisions shall be made for adequate maintenance of the physical plant and equipment. Acoustical treatments appropriate to music facilities shall be provided. Music units with goals and objectives in areas that require constant updating of equipment must demonstrate their capacity to remain technologically current.

All instructional facilities shall be accessible, safe, and secure, and shall meet the standards of local fire and health codes.

All facilities and equipment should produce an environment conducive to learning and be sufficient to enable faculty and students to focus on artistic and academic endeavors. Each music unit should maintain a plan for the regular upkeep of its facilities and upkeep and replacement of equipment. The plan should be developed consistent with goals and objectives, the size and scope of the music unit, and prospective changes.

G. Library and Learning Resources

The music unit shall have library, learning, and information resources necessary to fulfill its mission, goals, and objectives, and appropriate for the size and scope of its operations. The music library should be considered an integral part of the music program of the institution.

The institution shall have policies concerned with but not limited to the following aspects of library operation: governance, collections and their development, personnel services and access, facilities, and finances. These policies should support both the number and scope of curricular objectives and should be developed in a manner that demonstrates coordination between the library staff and the music faculty.

1. Governance

The functional position of the music library within the total library structure shall be clearly identified, and the responsibilities and authority of the individual in charge of the music library shall be defined.

There should be a close administrative relationship among all libraries within the institution so that music students and faculty may make the best use of library resources.

2. Collections

The institution must maintain library holdings and/or electronic access to holdings in music of sufficient size and scope to complement the nature and levels of the total instructional program in music, to provide incentive for individual learning, and to support research appropriate for its faculty.

There shall be evidence that a systematic acquisitions, preservation, and replacement program compatible with appropriate needs has been planned, and that some form of faculty consultation and review is a continuing aspect of this program. Materials in all formats required for the study of music—books, periodicals, microforms, audio and video recordings, scores and parts, and electronic access to other databases—shall be the basis of the acquisitions, preservation, and replacement program.

Whenever possible, cooperative arrangements should be established with information sources outside the institution to augment holdings for student and faculty use. (The books, scores, and audio and video recordings held by the libraries of municipalities, radio stations, historical societies, and other schools, and access to various electronic databases, can often provide a breadth of coverage far beyond that of the institution.)

3. Personnel

The music library shall be staffed by qualified personnel sufficient to meet the various needs of the music unit. Institutions are encouraged to engage specialized personnel whenever feasible to organize and maintain the music holdings.

4. Services

The institution shall maintain appropriate hours of operation for the library.

There must be convenient access to the library holdings in music through complete and effective catalogs, indexes, and other appropriate bibliographical tools.

There must also be access to the holdings of other institutions through union catalogs, cooperative network facilities, photoduplication, and interlibrary loan.

Instruction in the use of the music library shall be provided.

5. Facilities

The institution shall provide an effective environment for study. Facilities should be as centralized as possible to provide access to all library holdings devoted to the study of music. For example, scores, recordings, and listening equipment should be located in close proximity for effective use in conjunction with one another.

The institution shall provide and maintain equipment that allows access to the resources of the library including, but not limited to, audio and video equipment, microfilm units, and computer terminals.

6. Finance

Budgetary support shall be adequate to provide appropriate services, carry out necessary operations, and satisfy stated requirements of the programs offered.

Although fiscal policies may vary among institutions, it is desirable that the allocation for the music library be an explicit element in the institution's library budget. The management of this allocation should be the responsibility of the individual in charge of the music library.

An organized system of involvement by music faculty and students should exist to advise the librarian in planning short- and long-range fiscal needs most effectively.

H. Recruitment, Admission-Retention, Record Keeping, and Advisement

Communications with prospective students and parents must be accurate and presented with integrity. As a matter of sound educational practice, institutions recruit and admit students only to programs or curricula for which they show aptitudes and prospects for success. Recruitment goals, policies, and procedures shall be ethical, controlled by the institution, compatible with the goals and objectives of the music unit, and free of practices that compensate recruiters directly on an individual or aggregate per-student-yield basis or otherwise create conflicts of interest for recruitment personnel or the institution. Admissions evaluation procedures and counseling services also must be clearly related to the goals and objectives of the institution's music programs.

Admission to particular programs of music study must be correlated to the institution's ability to provide the requisite course work and experiences at the appropriate level for all students enrolled.

Retention policies must be (a) appropriate to the goals and objectives of the institution's curricular programs, (b) clearly defined, (c) published for students and faculty, and (d) applied with rigor and fairness.

The institution shall maintain accurate, up-to-date records of each student's educational progress, including courses taken, grades, repertory studied, performances, and the results of other appropriate evaluations.

Institutional members shall maintain documents pertinent to the awarding of graduate degrees, including theses, dissertations, compositions, recital programs, and audio recordings.

Students should be engaged in a continuous advisement program related to their area of specialization. Advisement should reflect concern for the student's goals and should provide assistance with the selection of courses that serve as appropriate preparation for advanced study. Students should have access to information concerning specialization at the graduate level and available career options in music.

I. Credit and Time Requirements

1. Program Lengths

Associate degrees require a minimum of 60 semester or 90 quarter credit hours and the equivalent of two academic years.

Baccalaureate degrees require a minimum of 120 semester or 180 quarter hours and the equivalent of four academic years.

Post-baccalaureate degrees require a minimum of 30 semester or 45 quarter hours and the equivalent of one academic year and must meet additional credit and time requirements according to degree level and title.

Non-degree-granting programs in degree-granting institutions have semester, quarter, clock hour, and/or other time requirements commensurate with the subject matter taught and the goals and objectives of specific programs.

The total time requirement for any program must be commensurate with the number of credit hours required to complete the program. Reasonable total time requirements must be formulated and published.

2. Awarding Credit

Credit shall be awarded consistently according to the published credit policies of the institution and in compliance with NASM standards. Normally, a semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks. Correspondingly, a quarter hour of credit represents at least three hours of work each week for a period of ten or eleven weeks. Credit for short-term offerings must be computed on the same basis.

In lecture-discussion courses, normally one hour of credit is given for one period of recitation (50 minutes) plus two hours of preparation each week of the term. In laboratory or ensemble courses, normally one hour of credit is given for two or three 50-minute recitation periods per week.

It is recommended that one credit hour be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six credits per term allowed for the major subject in music performance. It is understood that the credit is not earned unless the final examination is satisfactorily passed. At the undergraduate level, all students in professional programs should be required to have a minimum of one hour (60 minutes) of individual instruction per week, or a comparable equivalent arrangement of individual and/or small group instruction, in the principal performing area.

When institutions offer programs and courses for abbreviated time periods, or in independent study, they must ensure that students completing such programs or courses acquire levels of knowledge, competence, and understanding comparable to that expected of students completing work in the standard time period. For example, in order to earn one hour of credit during a summer session, students must attend approximately the same number of class hours and make the same amount of preparation as they would in attending a one-hour-per-week course for one term during the regular academic year.

3. Transfer of Credit

In granting course credit to transfer students, the receiving institution shall maintain policies to assure that the overall educational experience of the transferring student is at least equal in quality to that of the student taking all of his or her work at the member school.

Transfer credit should be granted for courses taken at another institution only when the course work involved and the level of the transfer applicant's achievement in it permit the student to complete the remaining course work successfully.

Membership in the Association carries with it no obligation to accept, without examination, music credits from other member schools.

4. Published Policies

The institution must publish clear policies concerning program length and credit-granting policies, including indications of courses that carry or do not carry credit in specific circumstances.

J. Published Materials — Web Sites

Published materials concerning the institution and the music unit shall be clear, accurate, and readily available. Published materials include Internet Web sites and any other forms of information distribution. A catalog or similar document(s) shall be published at least biennially and shall cover mission, goals, and objectives; size and scope; curricula; faculty; administrators and trustees; locale; facilities; costs and refund policies; rules and regulations for conduct; all quantitative, qualitative, and time requirements for admission, retention, and completion of degrees and other credentials; academic calendar; policies and procedures for due process; and accreditation status with NASM and other appropriate accrediting agencies. Members of the Association having degree programs in music education and/or music therapy shall state in their catalogs the registration, certification, and/or licensure to which their curricula will lead. Costs; qualitative, quantitative and time requirements; and academic calendars shall have an appropriate relationship to mission, goals, objectives, curriculum, and subject matters taught. Program and degree titles shall be consistent with content. When an institution or program offers work that is given academic credit by another institution, the source of the credit and any credential it leads to must be clear.

In addition to a standard catalog, the music unit should maintain published documents of sufficient clarity and detail to facilitate understanding about all aspects of its work among administrators, faculty, students, parents, and other constituencies.

Through means consistent with its mission, goals, objectives, and resources, (1) the institution or (2) the music program, either separately or in conjunction with the institution, shall routinely provide reliable data and information to the public concerning the achievement of its purposes. The institution and the music unit shall have readily available valid documentation for any statements and/or promises regarding such matters as program excellence, educational results, success in placement, and achievements of graduates or faculty.

Published materials must clearly distinguish those programs, courses, services, and personnel available every academic year from those available on a less frequent basis. Publications should not list as current any courses not taught for two consecutive years which will not be taught during the third consecutive year.

K. Branch Campuses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program

The institution shall protect the use of its name and by doing so, protect the integrity of its accredited status. Various terminologies are used to describe affiliated entities and activities. The terminology used in this section designates functions and organizational structures. NASM policies and standards are applied according to these functions and organizational structures, irrespective of the terminology used to designate them.

A branch campus is normally considered a separate institution within the same corporate structure as the main campus. A branch normally offers a complete program leading to an academic credential or provides community education services, and has a significant amount of local responsibility for administrative control and academic affairs. Branch campuses must have and advertise the same name as the main campus, and must be identified in the catalog or catalog supplement and in other publications of the main campus. The branch may publish its own catalog. It is not necessary for the branch to offer all of the programs that are offered at the main campus; however, the catalog of the main campus must clearly identify the programs offered only at the branch campus.

An extension ordinarily does not offer a complete program of study leading to an academic credential. Extension activities may include courses in programs offered for credit off-campus or through continuing education, evening, or weekend divisions. Extension programs may be affiliated with either the main campus or branch campus, and, as appropriate, must be identified in the catalog of either the main or the branch campus.

The institution must ensure that all branch campus, extension, or similar activities are considered integral parts of the institution as a whole, that they maintain the same academic standards as courses and programs offered on the main campus; and that they receive sufficient support for instructional and other needs. Students involved in these programs must have convenient access to all necessary learning resources. The institution must maintain direct and sole responsibility for the academic quality of all aspects of all programs and must ensure adequate resources. In extension and similar services, on-campus faculty have a substantive role in the design and implementation of programs. If programs or courses use special instructional delivery systems such as computers, television, videotape, or audiotape, appropriate opportunities must be provided for students to question and discuss course content with faculty.

The nature and purpose of any use of the institution's name must be clearly and accurately stated and published.

Accreditation in music does not automatically transfer when a branch campus becomes independent or if an extension facility becomes a branch campus. Institutions must keep NASM informed of discussions and actions leading to the establishment of branch campuses or extensions or to any expanded affiliative uses of the institution's name when music programs for majors or professionals are involved.

L. Distance Learning

Distance learning involves programs of study conducted entirely or partially away from regular face-to-face interactions between teachers and students in classrooms, tutorials, laboratories, and rehearsals associated with course work, degrees, and programs on the campus. The distance aspect of these programs may be conducted through a variety of means, including teaching and learning through electronic systems. Distance learning programs must meet all NASM operational and curricular standards for programs of their type and content. This means that the functions and competencies required by applicable standards are met even when distance learning mechanisms predominate in the total delivery system. Programs in which more than 40 percent of their requirements are fulfilled through distance learning will be designated as distance learning programs in the NASM *Directory*.

Mission, goals, and objectives shall be clear. The institution must demonstrate that such purposes can be delivered through proposed systems of distance learning.

Delivery systems must be logically matched to the purposes of each program. Delivery systems are defined as the operational interrelationships of such elements as program or course content, interactive technologies, teaching techniques, schedules, patterns of interaction between teacher and student, and evaluation mechanisms.

The institution must determine and publish for each distance learning program or course (1) requirements for technical competence and (2) any technical equipment requirements. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.

The institution shall publish information regarding the availability of academic and technical support services.

The institution shall have mechanisms for assuring consistency in the application of policies, procedures, and standards for entering, continuing, and completing the course or program. Specific evaluation points shall be established throughout the time period of each course or program.

When an identical program, or a program with an identical title, is offered through distance learning as well as on campus, the institution must be able to demonstrate functional equivalency in all aspects of each program. Mechanisms must be established to assure equal quality among delivery systems.

Instructions to students, expectations for achievement, and evaluation criteria must be clearly stated and readily available to all involved in a particular distance learning program. Students must be fully informed of means for asking questions and otherwise communicating with instructors and students as required.

The institution must provide financial and technical support commensurate with the purpose, size, scope, and content of its distance learning programs.

M. Disciplines in Combination (Inter-, Multi-, Co-Disciplinary Programs, etc.)

To some extent, every curriculum represents a combination of modes of thought and inquiry, and thus, some combination of disciplinary perspectives. However, when an institution decides to offer any study program or degree which is explicitly designated as a multi- or interdisciplinary combination and in which music is either the primary or home discipline or constitutes over 25% of program content, the following operational standards apply in addition to those applicable to all other music programs:

1. Specific coherent goals and objectives shall be developed and published that include, but are not limited to, (a) subject matter, issue, or problem to be addressed; (b) content, techniques, and perspectives used to consider subject matter, issue, or problem; (c) expectations regarding breadth and depth; (d) aspirations for specific intellectual, disciplinary, or artistic engagement; (e) aspirations for juxtaposing, combining, applying, integrating, or synthesizing the disciplines involved.
2. Operations shall reveal coherent achievement of goals and objectives.
3. Terminology shall reflect accurately the type(s) of disciplinary combinations represented or used.
4. Titles shall be consistent with content. Published materials shall be clear about the status of any curricular program with respect to constituting a major, a minor, or field for independent study, etc.
5. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines that are to be combined.
6. There must be clear descriptions of what students are expected to know and be able to do upon completion.
7. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.
8. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the collaborative approach(es) involved.

N. Majors in or Based on Electronic Media

Computers and associated electronic media have expanded possibilities for the education of musicians and other artists. Institutions have a large number of options for establishing goals for curricula and course work. Choices include, but are not limited to, the following categories:

1. **Disciplinary Goals.** Programs may concentrate in, represent combinations of, or integrate studies in such areas as the standard music disciplines, computer science, engineering, design, animation, film/video, languages, the psychology of perception, and many others. Within music, new technologies may develop additional fields.

Programs may seek to use electronic media and technology as a tool to do work in a pre-existing field. Programs may also combine fields in various ways to develop new sets of knowledge and skills for various applications. Institutions may also seek to create new fields, or to address emerging niches in particular job markets.

2. **Technology Goals.** These range from how a technology works, to how to work it, to how to work with it, to how to do work with it, to how to understand it, to how to integrate it. Programs may concentrate on one or more technologies. Technology goals may also include how to build technologies, how technologies evolve, or the impacts of technology.
3. **Problem Solving Goals.** Each program represents a particular set of goals and objectives for identifying and solving problems. The level, nature, and complexity of the problems to be solved delineate the program's character and the projected accomplishments of its graduates.
4. **Delivery System Goals.** A wide variety of practices work as long as within each program or curriculum, delivery systems are consistent with the achievement of specific goals necessary to the success of that program. In addition to traditional formats, team-based teaching, learning, projects, and evaluations are common in electronic media programs.
5. **Specialization Goals.** The range here includes programs that provide a broad foundation as the basis for future specializations to programs that are specifically focused on a particular field or subparts thereof. Connections and specializations involving music, various design fields, photography, animation, film and video, Web/Internet applications, movement and dance, theatre, computer science, and pedagogies at various levels are among the most usual areas of focus.
6. **General Basic Goals for Education in Music.** Each program makes a choice regarding the extent to which it addresses foundation principles and techniques in and of themselves or in some combination with a more specialized purpose.
7. **General Liberal Education Goals.** A determination is made regarding the extent to which elements or composite goals for education in the humanities, sciences, social sciences, and other arts are included in the program.

In reviewing majors in or based on electronic media and technology, the Commission will consider the extent to which electronic technology is used in the context of programs in the standard music disciplines discussed elsewhere in the *Handbook*. Given the extent to which electronic media and technology are the focus of such programs, the standards in this section may apply along with the standards for the home field. Programs with goals and objectives centered on new approaches and combinations will be reviewed by the standards in this section and, as applicable, by those that address distance learning and disciplines in combination.

All curricula must meet applicable operational standards and general standards for education and training programs. In addition:

1. Specific coherent goals and objectives shall be developed and published that include, but are not limited to (1) subject matter, techniques, technologies, disciplines, or issues to be addressed; (2) content, methods, and perspectives used to consider subject matter, techniques, technologies, disciplines, or issues to be addressed; (3) expectations regarding breadth and depth, including the degree of specialization; (4) expectations regarding problem setting and solving capabilities; (5) aspirations for specific artistic, intellectual, scientific, or other disciplinary engagement.
2. Curriculum and other program requirements shall be consistent with goals and objectives.
3. The program title shall be consistent with its curriculum content.
4. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines or technologies central to the artistic or educational purposes and content of the program. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
5. The institution must determine and publish any technical equipment requirements for each program or course. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
6. There must be clear descriptions of what students are expected to know and be able to do upon completion, and effective mechanisms for assessing student competencies against these expectations. Normally, expectations and competencies can be related to all or several of the seven goals areas outlined above. The level of the competency expected shall be consistent with the level of the degree or program offered.
7. The institution must be able to substantiate any claims for preparation of students for entry into specific vocations or professions.

Information required in items 1, 4, 5, and 6 above must be presented in catalogs and promotional materials available to the public.

As in the case with all curricula, the institution must provide adequate resources and demonstrate that programs are meeting their artistic and educational goals in terms of student competencies.

O. Community Involvement and Articulation with Other Schools

Although degree-granting institutions will vary in the intensity of their community involvement according to their various objectives and types of program offerings, it is expected that all degree-granting music units will cooperate with local schools, performing organizations, and arts agencies.

It is expected that baccalaureate degree-granting music units will assume joint responsibility for working cooperatively to facilitate the articulation of community/junior college and senior college programs: for example, the development of validation examinations, state and/or regional articulation committees, and procedures for maintaining current information regarding credit and admission policies.

P. Non-Degree-Granting Programs for the Community

Many degree-granting music units offer non-degree-granting programs of study for children, youth, and adults in their communities. These range from private lessons with collegiate instructors to large, institutionalized programs with specialized professional faculty and administration. “Community music school,” “preparatory program,” “laboratory school,” and “community division” are among the many titles used to designate such programs when they have a specific published identity.

When a degree-granting institution offers non-degree-granting programs—with a specific published identity and at least one specifically designated administrator—that serve individuals in their communities in a pre-professional or avocational context, the part of the music unit so designated and the programs it offers must meet the following standards in order to protect the institution’s name and its accreditation status as a music unit:

1. Specific goals and objectives, correlated with those of the degree-granting music unit and the institution as a whole, must be developed and published.
2. Goals and objectives for separate programs and the effort as a whole must clarify priorities among musical and other important purposes.
3. Operations must reveal coherent achievement of goals and objectives (a) within each specific pre-professional or avocational program, (b) among pre-professional and avocational programs as a group, and (c) between the pre-professional and avocational program and degree-granting programs.
4. Functional principles in the NASM operational standards for degree-granting music programs (Section II of these Standards) shall be visible in the organizational and management relationship between the degree-granting and non-degree-granting elements of the total music effort, and shall support the achievement of educational results as specified by programmatic goals and objectives.
5. Titles of programs and terminology must be consistent with content and programmatic focus. For example, use of the term “community” implies open opportunity for all; the term “laboratory,” units or programs involving the majority of intern teachers from pedagogy programs.
6. A review of each instructional program demonstrates that:
 - (a) Students are achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques appropriate to their area of study;
 - (b) Students are developing an effective work process and a coherent set of ideas and goals appropriate to their level of study;
 - (c) Students are developing a significant body of skills sufficient to produce work consistent with the goals of their programs.
7. The offering of non-degree-granting credentials such as certificates and diplomas shall be consistent with NASM standards for such programs.

Q. Evaluation, Planning, and Projections

Evaluations provide analyses of current effectiveness; planning provides systematic approaches to the future; and projections create understanding of potential contexts and conditions.

The music unit shall evaluate, plan, and make projections consistent with and supportive of its mission, goals, and objectives, and its size and scope. Techniques, procedures, time

requirements, and specific methodologies used for evaluation, planning, and projections shall be developed by the music unit appropriate to the natures of the music disciplines offered at the institution. The music unit shall ensure that appropriate individuals are involved and appropriate information is available to accomplish the goals and scope of each evaluation, planning, and projections project. For example, students normally have regular opportunities to evaluate formally the curricular experiences in which they participate.

Evaluation, planning, and making projections are a set of activities that relate to all aspects of a music unit's work. Each music unit must determine the scope, breadth, and degree of formal systematic attention to this set of interconnected activities as it makes decisions about (1) mission, goals, and objectives; (2) present and future operational conditions; (3) resource allocation and development; and (4) specific programs and services.

Evaluation, projection, and planning associated with adding, altering or deleting curricula must address multiple, long-term programmatic and resource issues.

The music unit shall demonstrate that the educational and artistic development of students is first among all evaluative considerations. Regular, systematic attention shall be given to internal and external indicators of student achievement. Internal evaluation and reporting of evaluation of student achievement differentiates among levels of quality and among attainments. When various levels of programs are offered in the same field of study, differences in expectations about achievement must be specified.

Music units have available a broad range of evaluation techniques such as juries, critiques, course-specific and comprehensive examinations, institutional reviews, peer reviews, and the performance of graduates in various settings. The indicators chosen shall be analyzed and organized to produce a composite picture of the extent to which the educational and artistic goals and objectives of the music unit are being attained. In turn, this information is used as an integral part of planning and projection efforts. The music unit shall be able to demonstrate that students completing programs have achieved the artistic and educational levels and competencies outlined in applicable NASM standards.

Evaluation, planning, and projection must be pursued with sufficient intellectual rigor and resource allocations to be effective. However, the institution and the music unit should ensure and make clear that evaluation, planning, and projection development exists to serve the music unit's programs, rather than the reverse.

Evaluation, planning and projection should contribute to general understanding about the relationships of parts to wholes, both for the music unit and its component programs. They should result in successful management of contingencies, opportunities, and constraints. They should produce realistic short- and long-term decisions. They should ensure a productive relationship between priorities and resource allocations.

R. Operational Standards for All Institutions for Which NASM Is the Designated Institutional Accreditor

Additional operational standards that apply to institutions for which NASM is the designated institutional accreditor may be found in Appendix I.A. Such institutions may or may not have regional or other institutional accreditation; they may be degree- or non-degree-granting; they may be not-for-profit or proprietary.

S. Operational Standards and Procedures for Proprietary Institutions

Additional operational standards that apply to proprietary institutions may be found in Appendix I.B.

III. REQUIREMENTS FOR ADMISSION TO CURRICULA LEADING TO BACCALAUREATE DEGREES IN MUSIC

A. Admission by High School Diploma

1. **Admission policy.** Admission policy at the undergraduate level should be clearly stated with respect to students entering from high schools. Admission standards should compare favorably with those of the college or university as a whole.
2. **Musicianship.** The musical background required for admission to curricula leading to a degree must include the ability to relate musical sound to notation and terminology both quickly and accurately enough to undertake basic musicianship studies in the freshman year.
3. **Performance.** The level of achievement in music performance shall be a significant factor in determining eligibility for entrance. Since the high school record does not usually give evidence of competence in performance, each member institution is urged to require an audition or a tape recording in support of the application for admission.

B. Admission to Advanced Standing

Students who are able to pass examinations in music demonstrating competence beyond that required for entrance may be exempted from one or more college-level courses in the subject or subjects covered by the examinations, provided that such demonstration of competence is conformed by further successful study in residence in the same field.

C. Admission by Transfer of Credits

Students may be admitted on presentation of a satisfactory transcript from an accredited collegiate institution.

For standards covering the granting of course credits to transfer students, see above under Section II.I.3 (“Transfer of Credit”).

IV. POLICIES REGARDING THE APPLICATION OF BACCALAUREATE STANDARDS

The Association recognizes two generic types of degrees as preparation for work in the profession. To be consistent with general academic practice, these degrees are labeled “professional” degrees and “liberal arts” degrees. Each of these degrees has distinct overall goals and objectives reflected in the curricular time accorded to music and to other curricular components. The liberal arts degree focuses on music in the context of a broad program of general studies. The professional degree focuses on intensive work in music supported by a program of general studies.

Percentages of total curricular time devoted to specific areas define the goals, objectives, character, titles, and academic currency of degree programs. Variation from percentages specified at various points throughout the standards will not necessarily preclude accreditation, but logical and convincing reasons must be presented that address (1) the development of student competencies required by the standards for each degree program, and (2) consistency of degree titles, goals and objectives, content, and character of each degree program. Institutions must establish and apply curricular requirements that maintain the integrity of degree types and titles.

In calculating curricular structures, the Association uses a four-year degree program of 120 semester hours or 180 quarter hours as the basis for determining percentages of various components. For institutions with program requirements beyond 120 semester hours or 180 quarter hours, the combined percentage of components will exceed 100%.

All baccalaureate degrees in music must meet the NASM Standards outlined below under Section V.

NASM reviews and lists these degrees according to applications of the following criteria:

A. “Professional” Degrees

Baccalaureate degrees meeting “professional” degree standards normally requiring at least 65% music content in the case of majors in performance, theory, composition, history/literature, sacred music, and jazz studies, and at least 50% music content in the case of majors in music education, music therapy, and certain other combined degrees are listed as Bachelor of Music, with the specific major areas listed as outlined above. *NASM recognizes that some institutions are chartered to offer only the Bachelor of Arts or Bachelor of Science degree. When these institutions offer a baccalaureate degree meeting “professional” degree standards, the degree is listed as Bachelor of Arts or Bachelor of Science with the specific major areas listed as outlined above.*

The standards common to all these degrees are found below under Section VII. The standards appropriate to the specific major areas of interest are found below under Section VIII.

B. “Liberal Arts” Degrees

Baccalaureate degrees meeting “liberal arts” degree standards normally requiring between 30% and 45% music content are listed as Bachelor of Arts in Music or Bachelor of Science in Music regardless of specific options for emphasis offered by the institutions in the context of the liberal arts format. The music content shall include performance, musicianship and elective studies in music. The standards appropriate to this degree are found below under Section VI.

C. Areas of Emphasis

Neither NASM nor the institution will designate an option as a major unless course work in the specialized area comprises at least 25% of the curriculum. Options with less course work may be designated areas of emphasis in institutional publications, but will not be listed by NASM. Normally, in order to designate an area of emphasis, course work in the area of emphasis occupies at least 10% of the total curriculum.

D. Combined Degrees

All baccalaureate degrees with titles signifying a combined program such as theory and composition, performance and pedagogy, etc., must satisfy the essential competencies, experiences, and opportunities stated by NASM for majors in each of the areas combined.

E. Two-Year Degree-Granting Programs

Two-year degree-granting programs in music are normally offered within the following general contexts: (a) terminal offerings which have an occupational emphasis; (b) terminal offerings providing instruction in music as an element of liberal education, without the intention of training for music occupations; (c) programs intended to prepare students for continuing study toward liberal arts or professional baccalaureate degrees in music.

Associate degree programs offering music courses in a terminal two-year program of occupational studies should follow standards and guidelines for non-degree-granting institutions for their music curricula.

Associate degree programs offering music courses as a major in a terminal two-year program of liberal studies should use as guidelines the standards for four-year institutions offering liberal arts degrees.

Associate degree programs offering music courses in a curriculum intended to lead, by transfer, to baccalaureate degree programs should follow the standards and guidelines for the music major transfer program found under the Community/Junior College section of this *Handbook*.

Two-year programs operated by community/junior colleges will be reviewed by the Commission on Community/Junior College Accreditation. Two-year degree-granting programs operated by four-year undergraduate institutions or graduate institutions will be reviewed by the Commission on Accreditation.

V. GENERAL STANDARDS FOR GRADUATION FROM CURRICULA LEADING TO BACCALAUREATE DEGREES IN MUSIC

Musicians work in many contexts. Music influences and is influenced by ideas, events, and trends. Musicians influence culture both through the practice of music and through interactions with musicians, other professionals, and the public. All undergraduate curricula should provide the basic foundation for addressing these conditions and responsibilities.

A. Musicianship

- 1. Purpose.** Musicianship is the body of knowledge, skills, practices, and insights that enables music-making at any level. To some extent, every musician functions regularly as performer, listener, historian, composer, theorist, and teacher. Completion of an undergraduate program in music indicates acquisition of sufficient musicianship to perform these functions appropriate to the areas of concentration and to communicate effectively across the specializations of musical practice.

For this reason, certain subjects, learning processes, and approaches to creativity are common to all baccalaureate programs in music. The particular format and details of the curricula utilized to achieve such breadth are the responsibility of each institution. Goals, objectives, size, scope, and resources shape the means used to fulfill this responsibility. Specific means will vary from institution to institution.

- 2. Content.** Musicianship begins with acquisition of fundamental competencies such as aural and rhythmic skills, the reading of notation, and the use of musical terminologies. Development then proceeds through constant use and expansion of previously acquired skills.

The content of traditional course work in musicianship such as sight-singing, ear-training, harmony, keyboard harmony, counterpoint, orchestration, conducting, and music literature is important. However, this content can be organized and taught in a variety of ways to produce comprehensive musical competence.

Consequently, undergraduate musicianship studies focus on: (1) conceptual understanding of musical components and processes; (2) continued practice in creating, interpreting, presenting, analyzing, and evaluating music; (3) increasing understanding of various musical cultures and historical periods; (4) acquiring capacities to integrate musical knowledge and skills; and (5) accumulating capabilities for independent work in the music professions.

B. General Studies

Studies in other areas of human achievement are important in the education of musicians. Students must have the ability to speak and write clearly and effectively. Students should have opportunities for study in natural and physical sciences, social sciences and communications, as well as in other areas of the arts and humanities. Since the musician must be equipped to function and interact with the total society, to adapt to changes in the society, and to fulfill a role as a public advocate for music, individuals should be encouraged to select offerings that will be significant throughout their lives. Curricular patterns must be flexible in order to accommodate the career options of students, and institutions are encouraged to experiment with innovative ideas in curricular design.

Some music courses, if conceived and taught in relation to other realms of human experience, may be appropriately included in the category of general studies. Some music history or music literature courses or courses in acoustics or aesthetics, may meet this criterion. Conversely, many areas of inquiry from general education are directly supportive of various specializations in music. Language study is essential to the student majoring in voice performance or music history; computer science may be important to the music major concentrating in music theory or composition; biology and human physiology have direct application for the student in music therapy; and various types of historical studies apply directly to such music specializations as music history or sacred music. The selection of courses in general studies appropriate to each particular area of music concentration is best determined by the faculty and students of each individual institution.

C. Relationships Between Musicianship and General Studies

The combined influence of musicianship and general studies is profound and far-reaching in establishing a foundation for artistic and intellectual development. Ideally, this foundation enables students to acquire: (1) an awareness of differences and commonalities regarding work in artistic, scientific, and humanistic domains; (2) a personal artistic/intellectual mission; and (3) a sense of individual responsibility for cultural development as a whole and musical development in particular.

D. Professional Health

Institutions should assist students to acquire knowledge from qualified professionals regarding the prevention of performance injuries.

E. Residence

No degree shall be granted by a member school of NASM unless the student has fulfilled the established residence policy of the institution.

VI. STANDARDS FOR THE LIBERAL ARTS DEGREE WITH A MAJOR IN MUSIC

The Bachelor of Arts or Bachelor of Science with a major in music indicates the study of music in a liberal arts degree framework. Within this framework, emphases in various areas of music are dependent on the needs of students and the objectives and resources of specific educational institutions. However, in all Bachelor of Arts or Bachelor of Science programs there should be broad coverage of music rather than heavy concentration on any single segment. Studies develop musicianship, capabilities in the use of principles and procedures that lead to an intellectual grasp of the art, and the ability to perform.

This program is appropriate for undergraduates who wish to major in music as a part of a liberal arts program irrespective of specific career aspirations. It serves individuals who seek a broad program of general education rather than intense specialization in the undergraduate years.

A. General Education

The principal goals of general education in undergraduate liberal arts programs with a major in music are:

1. The ability to think, speak, and write clearly and effectively. Students who earn liberal arts degrees must be able to communicate with precision, cogency, and force.
2. An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.
3. An ability to address culture and history from a variety of perspectives.
4. Understanding of, and experience in thinking about, moral and ethical problems.
5. The ability to respect, understand, and evaluate work in a variety of disciplines.
6. The capacity to explain and defend one's views effectively and rationally.
7. Understanding of and experience in art forms other than music.

These goals are usually achieved by studies in English composition and literature; foreign languages; history, social studies, and philosophy; visual and performing arts; natural science and mathematics. Achieving such goals for each student implies effective pre-college study, regular testing and counseling, and flexibility in course requirements. General studies normally occupy 55% to 70% of the total curriculum.

B. Musicianship

Musicianship studies appropriate to the liberal arts degree must produce:

1. The ability to hear, identify, and work conceptually with the elements of music—rhythm, melody, harmony, and structure.
2. An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.
3. An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
4. The ability to develop and defend musical judgments.

There is no one division of content, courses, and credits appropriate to every situation. However, these competencies should be pursued through making and listening to music. Musicianship studies normally occupy 20% to 25% of the curriculum.

C. Performance and Music Electives

Performance studies appropriate to the liberal arts degree should produce:

1. Ability in performing areas appropriate to the student's needs and interests.
2. Ability to sight read.
3. An understanding of procedures for realizing a variety of musical styles.

Instruction in a performing medium, participation in large and small ensembles, and experience in solo performance develop these competencies.

Institutions have various policies concerning the granting of credit for performance studies in liberal arts curricula, including the relegation of performance to extracurricular activity. These policies are taken into account when curricular proportions are considered.

In addition to electives in general education, further studies in such areas as music history and literature, theory, composition, improvisation, and performance should be possible through additional course work.

The combined areas of Performance and Music Electives normally occupy 10% to 20% of the curriculum.

NOTE: Institutions chartered at the undergraduate level to offer only the Bachelor of Arts or the Bachelor of Science degree may, within these degree titles, offer curricula with objectives consistent with those for professional undergraduate degrees. In these cases, standards indicated elsewhere for Bachelor of Music and Bachelor of Music Education degrees are applicable.

VII. COMPETENCIES COMMON TO ALL PROFESSIONAL BACCALAUREATE DEGREES IN MUSIC AND TO ALL UNDERGRADUATE DEGREES LEADING TO TEACHER CERTIFICATION

Students must acquire the common body of knowledge and skills that constitutes a basic foundation for work and continuing growth as a music professional. While emphases and balances among these competencies appropriate for particular degree programs are a prerogative of the institution, each has the responsibility of ensuring basic competence in all areas of the common body of knowledge and skills outlined below. Institutions shall make clear the levels of competency in each of the areas necessary to graduate. Institutions are responsible for providing sufficient lessons, classes, ensembles, repertory requirements and opportunities, performance attendance requirements, and other experiences to develop the common body of knowledge and skills.

Institutions are also responsible for defining how development of essential competencies will be assigned among various curricular offerings and for determining student evaluation procedures. These standards do not require a course for each competency. Institutions are encouraged to be creative in developing courses and other formal experiences that engage and integrate several or all of the requisite competencies.

A. Performance

Students must acquire:

1. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
2. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.
3. The ability to read at sight with fluency.
4. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.
5. Keyboard competency. Experiences in secondary performance areas are recommended.

6. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.

Normally, performance study and ensemble experience continue throughout the baccalaureate program.

B. Aural Skills and Analysis

Students must acquire:

1. An understanding of the common elements and organizational patterns of music and their interaction, and the ability to employ this understanding in aural, verbal, and visual analyses.
2. Sufficient understanding of musical forms, processes, and structures to use this knowledge in compositional, performance, scholarly, pedagogical, and historical contexts, according to the requisites of their specializations.
3. The ability to place music in historical, cultural, and stylistic contexts.

C. Composition and Improvisation

Students must acquire:

1. Rudimentary capacity to create derivative or original music both extemporaneously and in written form.
2. The ability to compose, improvise, or both at a basic level in one or more musical languages, for example, the imitation of various musical styles, improvisation on pre-existing materials, the creation of original compositions, experimentation with various sound sources, and manipulating the common elements in non-traditional ways.

D. History and Repertory

Students must acquire:

1. A basic knowledge of music history through the present time.
2. An acquaintance with repertories beyond the area of specialization. All students must be exposed to a large and varied body of music through study and attendance at recitals, concerts, opera and musical theatre productions, and other performances.

With regard to specific content, music has a long history, many repertories, and multiple connections with cultures. Content in and study of these areas are vast and growing. Each institution is responsible for choosing from among this material when establishing basic requirements. Each is responsible for breadth and depth, and for setting proportions between them. Content choices and emphases, as well as means for developing competency, reflect institutional mission, areas of concentration offered, and the goals of the music unit.

E. Technology

Students must acquire:

1. A basic overview understanding of how technology serves the field of music as a whole.
2. Working knowledge of the technological developments applicable to their area of specialization.

F. Synthesis

While synthesis is a lifetime process, by the end of undergraduate study students should be:

1. Working independently on a variety of musical problems by combining their capabilities in performance; aural, verbal and visual analysis; composition and improvisation; and history and repertory.
2. Forming and defending value judgments about music.
3. Acquiring the tools to work with a comprehensive repertory, including music from various cultures of the world and music of their own time.
4. Understanding basic interrelationships and interdependencies among the various professions and activities that constitute the musical enterprise.

VIII. COMPETENCIES, STANDARDS, GUIDELINES, AND RECOMMENDATIONS FOR SPECIFIC BACCALAUREATE DEGREES IN MUSIC

The Bachelor of Music degree is the initial professional degree in music. Its primary emphasis is on development of the skills, concepts, and sensitivities essential to the professional life of the musician. In any of many possible roles, the professional musician must exhibit not only technical competence, but also a broad knowledge of music and music literature, the ability to integrate musical knowledge and skills, sensitivity in musical style, and an insight into the role of music in intellectual and cultural life.

While admission to a program leading to the degree will be subject to broad institutional admission policies, emphasis should be on evidence that the candidate possesses exceptional talent, the potential to develop high-level musicianship, artistic sensibilities, and above all, a strong sense of commitment. Students should be evaluated and screened for continuation periodically throughout the degree program.

The standards, guidelines, and recommendations that follow focus on common goals. Individual institutions and their faculty members should be encouraged to experiment with curricular patterns and modes. Experimentation might lead to major programs of study not specifically included below. Innovation in method and course organization is encouraged.

Regardless of their objectives or formats, all professional undergraduate degree programs must:

- § Meet the operational and curricular standards presented in the NASM *Handbook* that are applicable to all programs of their type.
- § Ensure that curricular programs with majors in specific areas of specialization are represented and taught by faculty with appropriate training and experience in that area of specialization.

For all Bachelor of Music degrees except those in music education, music therapy, and certain combined curricula, regardless of the specific distribution, normally at least 65% of a typical 120–124 semester hour degree program is in music courses.

The areas of specialization below share certain common goals. Upon completion of any specific program:

- § Students must demonstrate achievement of professional, entry-level competence in the area of specialization, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals which are evident in their work. Studies in the area of specialization must continue throughout the degree program.

- § Students must demonstrate their competence by developing a body of work for evaluation in the major area of study. A senior project or presentation in the major area is recommended.
- § Students must have the ability to communicate musical ideas, concepts, and requirements to professionals and lay persons related to the practice of the major field. Such communication may involve musical, oral, written, and visual media.
- § Students must have opportunities to build musicianship to an advanced level and to broaden knowledge of musical elements, structure, repertoires, and contexts.

Other goals for the Bachelor of Music degree are strongly recommended:

- § Student orientation to the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and developmental potential. Students should be especially encouraged to acquire the entrepreneurial skills necessary to assist in the development and advancement of their careers.
- § Student experience with broadly based examples of excellence in various musical professions.
- § Opportunities for students to develop teaching skills, particularly as related to their major area of study.
- § Opportunities for continuous development of improvisational skills whether as an aspect of composition, musicianship, or performance studies.
- § Opportunities for students to explore areas of individual interest related to music in general or to the major. Examples are: music bibliography, notations, aesthetics, acoustics, performance practices, and specialized topics in history, musicology/ethnomusicology, and analysis. Some provision should be made for independent study, defined as learning activities with a minimum of guidance but with appropriate evaluation of completion. Independent studies should emphasize individual creativity and synthesis of a broad range of musical knowledge and skills.

A. Bachelor of Music in Performance

- 1. Curricular Structure.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in performance. Curricula to accomplish this purpose normally adhere to the following guidelines: study in the major area of performance, including ensemble participation, pedagogy courses, independent study, and recitals, should comprise 25% to 35% of the total program; supportive courses in music, 25% to 35%; general studies, 25% to 35%; and elective areas of study, 10% to 15%. Elective courses should remain the free choice of the student. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum.

Although course work in pedagogy and collaborative functions such as accompanying and chamber music is common in the degree Bachelor of Music in Performance, some institutions delay until the graduate level the offering of degree programs in these specialties. The Bachelor of Music in Accompanying or Pedagogy or Collaborative Keyboard is justified only if the institution is adequately staffed and equipped to offer a significant number of specialized courses in the major, including performance studies in the primary instrument. Normally, these occupy at least 25% of the curriculum. Standards for the Bachelor of Music in Pedagogy are found in Section G below. Bachelor of Music programs in performance with less course work in pedagogy than required in Section G, or with less than 25% course work in the accompanying or collaborative keyboard major, but more than a

small number of survey courses in these fields, may designate pedagogy or accompanying or collaborative keyboard as an area of emphasis.

All performance degrees include attention to styles and performance practices. Some programs emphasize certain genres or historical periods. Use of the titles Bachelor of Music in Early Music or Bachelor of Music in Historical Performance or the equivalent is justified only if the institution is adequately staffed and equipped to offer a significant number of specialized courses in the major, adequate library and instrument resources, and solo and ensemble performance experiences in the field of specialization. Normally, specialized courses provide at least 25% of the curriculum. Programs with less than 25% course work in the area of historically informed performance, but more than a small number of survey courses in these fields, may designate Early Music, Historical Performance, or the equivalent as an area of emphasis.

2. **Specific Guidelines for General Studies.** For performance majors in voice, the study and use of foreign languages are essential. Historical and analytical studies in the arts and studies in foreign languages are recommended for all performers.
3. **Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all degree programs):
 - a. Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy. For majors in Early Music, Historical Performance, or the equivalent, the ability to apply aural, improvisational, and language skills, knowledge of styles and performance practices, and general historical and cultural knowledge as required by the focus of the major is essential.
 - b. Solo and ensemble performance in a variety of formal and informal settings. A senior recital is essential, and a junior recital is recommended.

B. Bachelor of Music in Music Theory

1. **Curricular Structure.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in music theory. Curricula to accomplish this purpose normally adhere to the following guidelines: study in the major theory area (including the basic musicianship studies) should comprise 25% to 35% of the total degree program; supportive courses in music, 25% to 35%; general studies, 25% to 35%; and elective areas of study, 10% to 15%. Elective courses should remain the free choice of the student. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum.
2. **Specific Recommendations for General Studies.** Study in such areas as computer science, acoustics, and aesthetics is strongly recommended.
3. **Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all degree programs):
 - a. Advanced capabilities in musical analysis including the ability to produce and discuss analytical work from an independent perspective. This includes the ability to compare and evaluate the results of various analytical procedures.
 - b. An understanding of the relationships between theory and composition. This includes original and imitative work in composition, experience with acoustic and electronic

media, and a basic understanding of the relationships among musical structure, aesthetic effect, and cultural context.

- c. Ability to use the tools of theoretical work including keyboard skills, spoken and written language, research techniques, and applicable technologies.
- d. An opportunity for independent study which culminates in a senior project is strongly recommended.

C. Bachelor of Music in Composition

1. **Curricular Structure.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in composition. Curricula to accomplish this purpose normally adhere to the following guidelines: study in music composition and basic musicianship should comprise 25% to 35% of the total degree program; supportive courses in music, 25% to 35%; general studies, 25% to 35%; and elective areas of study, 10% to 15%. Elective courses should remain the free choice of the student. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum.
2. **Specific Recommendations for General Studies.** Study in such areas as computer science, acoustics, and aesthetics is strongly recommended.
3. **Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all degree programs):
 - a. Achievement of the highest possible level of skill in the use of basic concepts, tools, techniques, and procedures to develop a composition from concept to finished product. This involves the competence to work with a variety of media, styles, and forms; to use and develop notations; and to apply principles of scoring appropriate to particular compositions.
 - b. Fluency in the use of tools needed by composers. This includes keyboard skills, spoken and written language, conducting and rehearsal skills, analytical techniques, and applicable technologies.
 - c. Opportunities to hear fully realized performances of the student's original compositions. Public presentation and critical assessment is an essential experience.

D. Bachelor of Music in Music History and Literature

Many institutions delay until the graduate level the offering of degrees in historical musicology, reserving the B.M. degree for acquiring the musical skills of analysis and performance, together with intensive participation in listening to and performing a comprehensive repertory of music. When an institution is adequately staffed to offer a variety of courses covering periods, genres, and the music of representative composers, or alternately, can offer "honors seminars" and closely supervised individual studies at the junior-senior levels for students who have been carefully selected for this kind of program, the offering of the B.M. degree with a major in music history and literature is justified.

1. **Curricular Structure.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in music history and literature. Curricula to accomplish this purpose normally adhere to the following guidelines: study in the music history and literature area should comprise 25% to 35% of the total program; supportive courses in music (including performance and basic musicianship studies), 25% to 35%; general studies, 25% to 35%; and elective areas of study, 10% to 15%. Elective courses

should remain the free choice of the student. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum.

2. **Specific Recommendations for General Studies.** Students majoring in music history and literature must prepare themselves in both music and the liberal arts, especially if they plan to undertake graduate study in historical musicology. Studies recommended would include those from such areas as social, political, cultural, and intellectual history; various national literatures; cultural anthropology; psychology; aesthetics; histories of the visual arts and theatre; and studies in interrelationships among the arts; acoustics, mathematics, and computer science; comparative religion and liturgies. Reading skill in foreign languages is essential.
3. **Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all degree programs):
 - a. The ability to work intellectually with relationships between music and music literature within cultural/historical contexts. Knowledge of diverse cultures, various historical periods, and the ability to produce and defend scholarly work are essential.
 - b. An understanding of evolving relationships among musical structure, music history, and performance practices, and the influence of such evolutions on musical and cultural change.
 - c. Ability to use effectively the tools of scholarship including keyboard skills, spoken and written language, research techniques, advanced musical analysis, and applicable technologies.
 - d. An opportunity for independent study which culminates in a senior project or thesis is strongly recommended.

E. Bachelor of Music in Sacred Music

1. **Curricular Structure.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in sacred music. Curricula to accomplish this purpose normally adhere to the following guidelines: study in the major area, including performance, should comprise 25% to 35% of the total program; supportive courses in music (including basic musicianship studies), 25% to 35%; general studies, 25% to 35%; and elective areas of study, 10% to 15%. Elective courses should remain the free choice of the student. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum.
2. **Specific Recommendations for General Studies.** Studies in philosophy, comparative religion and liturgies, religious history, and other branches of historical inquiry are particularly appropriate.
3. **Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all degree programs):
 - a. Comprehensive capabilities in the elements of sacred music, including the ability to perform, improvise, and conduct at the highest possible level(s) as appropriate to the area of specialization; achievement in a secondary area of performance (keyboard or voice).
 - b. An understanding of musical religious practice including orders of worship, hymnology, administrative structures and procedures, and the relationships between sacred music and the music of general culture.

- c. An understanding of the interrelationship of sacred music with other art forms.
- d. At least one public demonstration of performance abilities, and practicum opportunities within or beyond the institution that lead to demonstrations of competency to work in the field of sacred music. While these functions may be fulfilled in a variety of ways, a senior recital and an internship or similar formal experience are strongly recommended.

F. Bachelor of Music in Jazz Studies

Jazz and jazz studies are part of the larger musical heritage, and thus are normally included in undergraduate music studies in one or more areas such as general musicianship, repertory, music history, and theoretical studies. Jazz may be emphasized in degree programs such as those in performance, composition, music education, and music history.

The Bachelor of Music in Jazz Studies is even more focused. It is intended to produce a comprehensive professional competence in jazz. When an institution is adequately staffed and equipped to offer specialized courses to prepare students for careers in fields requiring combinations of jazz performance, composition, and arranging skills, the offering of the B.M. degree with a major in jazz studies is justified.

Baccalaureate degrees in performance, composition, and music education with a jazz emphasis should be structured according to the standards outlined for those degrees. In these circumstances, the standards for Bachelor of Music in Jazz Studies shall be used as guidelines as appropriate to the specific major emphasis of the curriculum.

1. **Curricular Structure.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in jazz studies. Curricula to accomplish this purpose normally adhere to the following guidelines: study in the major area, including performance studies, ensemble participation, studies in composition, arranging, and improvisation, independent study, field experiences, and recitals, should comprise 30% to 40% of the total program; supportive courses in music, including basic musicianship studies, 20% to 30%; general studies, 20% to 30%; and elective areas of study, 10% to 15%. Elective courses should remain the free choice of the student. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum.
2. **Specific Guidelines for General Studies.** Studies in electronics, electronic media, African-American studies, and the business aspects of music are particularly appropriate for the jazz musician.
3. **Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all degree programs):
 - a. Comprehensive capabilities in various jazz idioms, including the ability to perform, improvise, compose, arrange, and score; and knowledge of jazz history and literature, including the cultural sources and influences of jazz.
 - b. Ability to work as a performer and composer/arranger with a variety of jazz and studio music idioms in various settings and with various sizes and types of ensembles, including the ability to produce the appropriate expressive style of the music being created or presented. Independent studies, internships, field work, and similar experiences are strongly encouraged.
 - c. Opportunities to hear fully realized performances of the student's original compositions and/or arrangements. Public presentation is an essential experience.

G. Bachelor of Music in Pedagogy

The Bachelor of Music in Pedagogy may be justified only if an institution is adequately staffed and equipped to offer a significant number of specialized courses and internship opportunities in pedagogy.

Bachelor of Music programs in performance with less work in pedagogy than stipulated by these standards, but more than that normally expected for the performance degree, may designate pedagogy as an “area of emphasis.”

- 1. Curricular Structure.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in pedagogy. Curricula to accomplish this purpose normally adhere to the following guidelines: study in the major area of performance, including ensemble participation throughout the program, independent study, and electives, should comprise 20% to 30% of the total program; supportive courses in music, 20% to 30%; courses in pedagogy, including comparative methodology and internships, 15% to 20%; general studies, 25% to 35%; and elective areas of study, 5% to 10%. Elective courses should remain the free choice of the student. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum.
- 2. Specific Guidelines for General Studies.** Study in such areas as psychology, learning theory, and business is strongly recommended.
- 3. Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all degree programs):
 - a. Ability to organize and conduct instruction in the major performing medium, including performance at the highest possible level and understanding of the interrelationships between performance and teaching; knowledge of applicable solo, ensemble, and pedagogical literature; and the ability to apply a complete set of musicianship skills to the teaching process.
 - b. Solo and ensemble performance experience in a variety of formal and informal settings. A senior recital is essential, and a junior recital may be appropriate.
 - c. Knowledge of pedagogical methods and materials related to individual and group instruction in a principal performing medium and opportunities to observe and apply these in a variety of teaching situations. This includes an understanding of human growth and development and understanding of the principles of learning as they relate to music teaching and performance. It also includes the ability to assess aptitudes, backgrounds, interests, and achievements of individuals and groups of students, and to create and evaluate specific programs of study based on these assessments.
 - d. Opportunities for teaching in an organized internship program. Such programs shall be under the general supervision of the pedagogy faculty and shall involve a specific program of regular consultation between students and supervising teachers. At least two semesters or three quarters of supervised teaching are an essential experience.

H. Baccalaureate Degree in Music Therapy

NASM accredits music therapy degree programs. Some of the titles for degree programs in music therapy are: Bachelor of Music in Music Therapy, Bachelor of Arts in Music Therapy, Bachelor of Science in Music Therapy, Bachelor of Music Education, and Bachelor of Music Therapy.

1. **Curricular Structure.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in music therapy. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in music should occupy 45% to 50% of the total degree program; studies in music therapy and clinical foundations, approximately 30%; general studies, 20% to 25%; electives, approximately 5%. Elective courses should remain the free choice of the student.
2. **Specific Recommendations for General Studies.** Studies in such areas as oral and written communication, social sciences, and the arts are strongly recommended.
3. **Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all degree programs):
 - a. Advanced keyboard skills, including the ability to play at sight, accompany, transpose, and improvise.
 - b. Ability to sight-sing and take aural dictation.
 - c. Skills in voice, especially as related to group singing. Ability to communicate using a basic repertory of traditional, folk, and popular songs.
 - d. Guitar skills sufficient to accompany self and ensembles. Ability to perform a basic repertory of traditional, folk, and popular songs in several keys, with or without printed music.
 - e. Knowledge of and performance ability on percussion and other instruments sufficient to facilitate rhythm-based musical experiences for individuals and groups.
 - f. Conducting skills adequate to the therapist's needs in providing repertory and leadership to small and large vocal/instrumental ensembles.
 - g. Composition and arranging skills sufficient to compose songs with simple accompaniment; and to arrange, transpose, and simplify music compositions for small vocal and nonsymphonic instrumental ensembles.
 - h. Movement skills to direct and move expressively in structured rhythmic and improvisatory movement experiences.
 - i. Knowledge of the basic principles of normal human development, exceptionality and psychopathology, principles of therapy, and the therapeutic relationship.
 - j. Knowledge of the basic foundations and principles of music therapy, including history and philosophy; the psychological, physiological, and sociological bases for the use of music as therapy; music therapy methods, techniques and materials with their appropriate applications to various client populations.
 - k. Knowledge of various client populations; client assessment; treatment planning; therapy implementation and evaluation; clinical documentation—both oral and written; and termination/discharge planning.
 - l. Knowledge of professional standards of clinical practice; professional role and ethics; interdisciplinary collaboration in designing and implementing treatment programs; supervision and administration.
 - m. Knowledge of research methods to be able to interpret information, demonstrate basic knowledge of historical, quantitative, and qualitative research, and to apply research findings to clinical practice in music therapy.

Professional courses in the theory and practice of music therapy must be taught by instructors who hold an appropriate professional credential in music therapy and who have sufficient clinical experience in music therapy.

Clinical training shall be provided with a representative range of client populations in a variety of settings under qualified supervision. This clinical training shall include both pre-internship and internship experiences, which shall be designed, like academic components of the program, to enable students to acquire specific entry-level competencies. The internship is normally required prior to the granting of a baccalaureate degree in music therapy. Although NASM recognizes that some institutions make provision for this as a post-baccalaureate experience, music therapy students must be advised that clinical experience is required to be eligible for board certification in the field.

Institutions are expected to state in their published materials the specific certification eligibility to which their curricula will lead.

I. Baccalaureate Degree in Music Education

Some of the titles for degree programs designed for teacher education in music are the following: Bachelor of Music Education, Bachelor of Music in Music Education, Bachelor of Science in Music Education, and Bachelor of Arts in Music Education.

- 1. Curricular Structure.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in music education. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in music, including basic musicianship and performance normally comprise at least 50% of the total program; general studies, 30% to 35%; and professional education, 15% to 20%. Professional education is defined as those courses normally offered by the education unit which deal with philosophical and social foundations of education, educational psychology, special education, history of education, etc. Although student teachers must be supervised by qualified music personnel from the institution and coordinating schools, student teaching is counted as professional education.

Music education methods courses, such as elementary and secondary methods and supplementary instruments, which are primarily music in content, may be counted under the music component.

- 2. Program Content.** In addition to the common core of musicianship and general studies, the musician electing a career in school-based teaching must develop competencies in professional education and in specific areas of musicianship. Professional education components should be dealt with in a practical context, relating the learning of educational principles to the student's day-by-day work in music. Students must be provided opportunities for various types of observation and teaching.

Within the curricular guidelines above, attention should be given to breadth in general studies, to attitudes relating to human, personal considerations, and to social, economic, and cultural components that give individual communities their identity.

3. Desirable Attributes, Essential Competencies, and Professional Procedures

- a. Desirable Attributes.** The prospective music teacher should have:

- (1) Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.

- (2) The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.
- (3) The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.
- (4) The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.
- (5) The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.
- (6) The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.
- (7) The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

The following competencies and procedures provide means for developing these attributes:

b. Music Competencies. In addition to those basic competencies outlined in Sections V and VII above, the following apply to the preparation of music teachers:

- (1) *Conducting.* The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and baton techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential.
- (2) *Arranging.* The prospective music teacher should be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of school performing groups and classroom situations.
- (3) *Functional Performance.* In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential.
- (4) *Analysis/History/Literature.* The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of musical styles, the literature of diverse cultural sources, and the music of various historical periods.
- (5) *Essential competencies and experiences for the vocal/choral or general music teaching specialization are:*
 - (a) sufficient vocal and pedagogical skill to teach effective use of the voice;
 - (b) experience in solo vocal performance and choral ensemble;

- (c) performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments;
 - (d) laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.
- (6) *Essential competencies and experiences for the instrumental music teaching specialization are:*
 - (a) knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups;
 - (b) experiences in solo instrumental performance, as well as in both small and large instrumental ensembles;
 - (c) laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.
- c. **Teaching Competencies.** The musician-teacher should understand the total contemporary educational program—including relationships among the arts—in order to apply music competencies in teaching situations, and to integrate music instruction into the total process of education. Essential competencies are:
 - (1) Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.
 - (2) An understanding of child growth and development and an understanding of principles of learning as they relate to music.
 - (3) The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs.
 - (4) Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization.
 - (5) The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations.
 - (6) An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum.
- d. **Professional Procedures.** In order to implement programs to achieve the competencies identified in the foregoing sections, the following standards and guidelines apply:
 - (1) Music education methods courses and field work must be taught or supervised by the institution's music education faculty who have had successful experience teaching music in elementary and/or secondary schools, and who maintain close contact with such schools.
 - (2) Institutions should encourage observation and teaching experiences prior to formal admission to the teacher education program; ideally, such opportunities

should be provided in actual school situations. These activities, as well as continuing laboratory experiences, must be supervised by qualified music personnel from the institution and the cooperating schools. The choice of sites must enable students to develop competencies consistent with standards outlined above, and must be approved by qualified music personnel from the institution.

- (3) Institutions should establish specific evaluative procedures to assess students' progress and achievement. The program of evaluation should include an initial assessment of student potential for admission to the program, periodic assessment to determine progress throughout the program, and further assessment after graduation.
- (4) Institutions should provide opportunities for advanced undergraduate study in such areas as conducting, composition, and analysis.

J. Five-Year Program in Music Education

1. Five-Year Program Leading to Two Baccalaureate Degrees

- a. This program satisfies the requirements for two differing degree programs, such as:
 - (1) the Bachelor of Music degree, typically comprising one-third general education and two-thirds music; or
 - (2) the Bachelor of Arts (music major) degree, typically comprising one-third general education, one-third music, and one-third electives; and
 - (3) the Music Education degree.
- b. The dual degree program must be considered as an integral plan, not merely the superimposition of one curriculum upon another. Ideally, the integrated program would result in the awarding of the two degrees only at the end of the five-year period. The total hours of credit for the two degrees will approximate 150–165.

2. **Post-Baccalaureate Studies.** The requirement or encouragement of periodic collegiate study by teachers in service is established practice in many states and localities. In recent years, certain states have moved to withhold final certification until completion of an additional year's study (30 semester credits). The inherent purpose is to remedy shortcomings and develop new specialization interests discovered on the job.

Such requirements may be satisfied by pursuit of a master's degree for which the individual is qualified; or a more structured course of study may be developed which might properly include subjects at either the graduate or the undergraduate level. The latter plan calls for one or more courses in the following fields as prescribed by the local institution:

- a. Music theory
- b. Music history/literature
- c. Principal performing field
- d. Secondary performing field(s)
- e. Philosophy, organization, or supervision of music education
- f. Related academic fields
- g. Related areas in professional education

K. Undergraduate Curricula Involving Intensive Studies in Music and in Other Fields

NASM recognizes a variety of curricular patterns for providing students with opportunities for intensive studies in music and other fields. The following standards and guidelines regarding titles and content provide maximum flexibility for institutions while maintaining national consistency with respect to academic credentials. NASM encourages institutions with the appropriate resources to be creative in the development of multidisciplinary curricula with intellectual, pragmatic, and professional objectives. At the same time, NASM particularly discourages the proliferation of degree titles and encourages the standard usage described below.

Use of the title “Bachelor of Arts in Music” or “Bachelor of Science in Music” is appropriate when studies in music comprise 30% to 45% of the total curriculum, and when multidisciplinary programs fulfill objectives consistent with liberal arts degrees at the undergraduate level. Programs with more than one-half of the total requirements in a liberal arts-oriented program of general studies use the “Bachelor of Arts” or “Bachelor of Science” title.

Use of the title “Bachelor of Music with Emphasis in _____” is appropriate if (a) studies in music comprise a minimum of 50% of the total program, (b) students are expected to meet competencies common to all professional baccalaureate degrees in music as outlined in Section VII of these Standards, and (c) the program offers opportunities for at least 15% of the total program to involve studies in an outside field or in a course of studies concerning one or more music-related professions. Examples are: Bachelor of Music with Emphasis in (Music Merchandising, Sound Recording Technology, Musical Theatre).

Use of the title “Bachelor of Music with Elective Studies in _____” is appropriate if (a) studies in music comprise a minimum of 50% of the total program, (b) students are expected to meet competencies common to all professional baccalaureate degrees in music as outlined in Section VII of these Standards, and (c) the program offers opportunities for at least 15% of the total program to focus on development of general competence in a second discipline. Examples are: Bachelor of Music with Elective Studies in (Business, Engineering, Psychology, Communications, etc.).

The title “Bachelor of Musical Arts” may be used if (a) studies in music comprise a minimum of 50% of the total program, (b) students are expected to meet competencies common to all professional baccalaureate degrees in music as outlined in Section VII of these Standards, (c) the program offers opportunities for at least 15% of the total program to involve studies in a field outside of music or in a course of studies designed to develop a particular discrete competence, and (d) the program features an interdisciplinary or multidisciplinary approach developed for each student on the basis of a counseling process developed and operated specifically to support the Bachelor of Musical Arts degree.

IX. GENERAL STANDARDS FOR GRADUATE PROGRAMS IN MUSIC

A. Functions of Graduate Study

The principal functions of graduate education in music are generally considered to be the continued development of:

- § Individual talents, interests, and philosophies which can be used creatively both to preserve and extend our cultural heritage;
- § Professional competence in such disciplines as composition and performance interpretation, and evaluation of knowledge;

- § Scholarly competence in the organization, interpretation, and evaluation of knowledge;
- § Professional competence in the communication and dissemination of knowledge;
- § Individuals with the potential to solve contemporary problems in various aspects of music.

B. Resources

A considerable investment in faculty, library, space, technology, and equipment is required in order for an institution to fulfill the functions of graduate study. These investments match evolving requirements based on goals, objectives, and areas of specialization offered by the institution.

A graduate program in music requires a community of student and faculty composers, performers, and scholars. The graduate student body and faculty should be of sufficient size and scope to permit the formal and informal sharing of experience, ideas, and knowledge.

Graduate education is conditioned by certain kinds of experiences which go beyond curriculum, faculty, facilities, and administrative considerations. These include opportunities for active participation in small seminars and tutorials, extensive informal contact with faculty, and consultation during preparation of a final project over an extended period of time. In order for these experiences to be provided successfully, the ratio of graduate students to faculty must be at an appropriate level, and the added responsibilities of graduate instruction must be included within the institution's regular teaching load formula for graduate faculty.

A program should be instituted or continued only when an institution has the resources to provide these requisites according to the levels and scope of the programs offered and when the institution can make a long-term commitment to maintain the quality of graduate education.

C. Statement and Publication of Objectives and Resources

The Association has long recognized the necessity for flexibility in graduate curricula both within and among educational institutions and encourages innovative and carefully planned experimentation.

Although national standards must exist in order to assure some uniformity of purpose, content, and achievement in specific curricula, and to provide a valid basis for evaluation in the accreditation process, national standards of a formulaic nature are inappropriate because of the variety of approaches for achieving the functions of graduate education.

Therefore, reviews of specific graduate programs in music for the purpose of accreditation are necessarily based upon the published statements of institutional and programmatic objectives and whether these objectives:

1. reflect the functions of graduate education;
2. are supported by the structure of the program, its resources, and the requirements for admission, continuation, and graduation.

The relationships between the establishment of objectives and the development of program structure and resources are crucial to the operation of successful graduate programs. Therefore, the process should be characterized by the same rigorous artistic and intellectual activity that is a function of graduate study itself. Such artistic and intellectual rigor should be evident in an ongoing program of review and evaluation that considers the appropriateness of the objectives and supporting resources.

Programs of review and evaluation should involve the entire graduate community and must demonstrate consideration of the functions of graduate study.

Having developed objectives with complementary structures and resources, it is the responsibility of the institution to publish accurate information concerning the purpose and goals of its graduate programs as they relate to curricula, faculty, facilities and degree requirements.

Institutions are responsible for providing students with written documents and counseling to describe the rationale and requirements for their programs.

D. Preparation for the Professions

Many of those who earn graduate degrees in music will be engaged across a variety of music and music-related professions. They will deal with the current and evolving realities of those fields. Students should be encouraged to acquire the career development and entrepreneurial techniques necessary to advance themselves according to their area of specialization and their own career objectives.

Many of those who are in graduate degrees in music are or will be engaged in music teaching of some type during the course of their professional careers. Institutions are therefore encouraged to give attention to the preparation of graduate students as teachers. As appropriate to areas of concentration and to individual career objectives, preparation for teaching should include an introduction to the pedagogy of subject matter considered fundamental to curricula for undergraduate music majors, including composition and improvisation, music from a breadth of cultures, and technology. Graduate students, particularly at the doctoral level, should have opportunities for direct teaching experiences appropriate to their major area under the supervision of master teachers. It is recommended that these experiences include the teaching of music courses for non-music majors when possible.

E. Breadth of Competence

While it is expected that graduate students in music will develop expertise in one or two areas of specialization, graduate programs should provide opportunities for relating such processes as performance, analysis, and composition to the area of specialization in order to increase breadth of competence.

The development of such competence should comprise studies beyond those normally a part of undergraduate programs. Breadth of competence should be characterized by the fusion of musical and intellectual skills in individuals who understand the cultural and intellectual background of music. Breadth of competence includes the ability to apply appropriate technologies to work in and about music.

F. Professional Health

Institutions should assist students to acquire knowledge from qualified professionals regarding the prevention of performance injuries.

G. Faculty

The development of an excellent faculty is a central concern of the graduate program.

It is essential that professors engaged in graduate instruction be effective as teachers, mentors, and advisors, and that they demonstrate a thorough and contemporary understanding of their fields. Since the teachers and graduate students must represent the professional standards to

which the student aspires, it is essential that a significant number of the faculty be active in presenting their work to the public as professional composers, performers, or scholars.

Faculty should have sufficient time for scholarly activity in order to maintain excellence and growth in their respective areas of expertise. Scholarly activity shall include composition, performance, and the conduct of research as appropriate to the faculty member's area of specialization.

H. General Degree Requirements and Procedures

Institutions shall publish clear and detailed statements of all graduate degree requirements and procedures including time limitations and policies concerning the role, structure, and operation of advisory committees for students. Institutions shall not impose ex post facto new or revised graduate degree requirements. At least one-half of the credits required for graduate degrees must be in courses intended for graduate students only. Undergraduate courses that are prerequisite to a given graduate program may not be taken for graduate degree credit in that program.

Student transcripts are expected to comply with curricular and other requirements as stated in the institution's publications.

1. **Residence.** While residence policies are determined by the institution, it is essential that a period of continuous concentrated study within the graduate community be required.
2. **Language Proficiencies and/or Other Required Skills.** Specific requirements are determined by the institution based on the objectives of the program.
3. **Course Work.** Requirements for the master's degree are usually stated in terms of specific credits. For Master of Arts, Master of Science, and Master of Music degrees, independent study may not be used extensively to substitute for completion of required courses originally intended by the institution to be taken in classes. In most master's degree programs based primarily on the completion of course work taken in classes, no more than 20% of the credits for the degree will be in independent study. Institutions with goals and objectives for graduate study based on extensive independent study must provide the requisite tutorials, consultations, and evaluations essential to programs of that type. For purposes of these statements, independent study does not include individual applied instruction. At levels above the master's, institutions may not wish to specify course or credit requirements, other than the satisfactory completion of certain examinations, recitals, compositions, or a dissertation. Whatever the structure of these requirements, institutional policies should provide a logical balance between experiences that develop understanding and those that evaluate progress.

At both levels, the student's program of study is planned in consultation with advisors.

The advisor and the doctoral students should, at an appropriate time, list in writing the specific courses and other requirements necessary for completion of the degree.

4. Evaluations

- a. **Comprehensive Reviews.** Comprehensive reviews cover the major and any other required fields. At the completion of course work or during the course of developing proficiencies, the function of comprehensive review is achieved through mechanisms such as written or oral comprehensive examinations, seminars providing summary evaluation, or a cumulative series of reviews. At the master's level, successful completion of this review is a requirement for graduation. At the doctoral level, successful completion of this review qualifies the student for degree candidacy.

- b. Final Examination.** At the doctoral level, the final examination may be given after all other degree requirements have been met, including the final project. This examination may be in defense of a dissertation; it may be concerned with the major performing medium and its repertory; or it may be concerned with compositions submitted for the degree.
- 5. Final Project.** For degree programs in which a final project is required, the final project is undertaken in the area of specialization. At the doctoral level, it is expected to be comparable to high-level work presented to the public by professionals in the field.

Projects appropriate to doctoral degrees in music are the dissertation, performance(s), or composition(s). Additional requirements are the prerogative of the institution.

X. GENERAL REQUIREMENTS FOR ADMISSION TO GRADUATE STUDY

A. Admission Policy

Graduate programs in music may be oriented toward either academic or professional specialization or a combination of these. Admission policies should be flexible to permit acceptance of students specifically interested in emphasis on any of the several functions of the graduate program. Admission standards should be sufficiently high to predict success in graduate study while considering the diversity of previous education, background, and interests of applicants.

Every effort should be made to maintain a judicious balance of enrollment in the various major fields of study. This is particularly pertinent for performance majors, for whom over-enrollment might jeopardize sufficient ensemble participation or under-enrollment might diminish the effectiveness of orchestral, band, chamber music, choral, and opera programs.

B. Completion of Previous Degree Programs

Completion of an appropriate undergraduate program or the equivalent, the contents of which are specified in the preceding section of this document, is considered prerequisite to graduate study in music. Admission to doctoral programs may require completion of a master's degree, although a master's degree program or the formal awarding of the master's degree need not be a prerequisite.

It is presumed that institutions will base admission to graduate study on the content of baccalaureate and/or master's degree programs and the student's competencies rather than on specific degree titles.

C. Evaluation of Creative Work

Admission to graduate study shall be passed upon critical examination of original compositions, papers, a performance audition or professional experience as appropriate, in addition to consideration of the academic record.

D. Institutional Entrance Examinations

All applicants for graduate study in music shall demonstrate at least baccalaureate-level competence in those areas considered common to all undergraduate study.

Member institutions shall require entrance auditions and examinations appropriate to the objectives of the program. These should be designed to test for present attainments at the

entering level, rather than to demonstrate achievement at a more advanced graduate level. Students admitted with deficiencies should be required to remove them early in their programs.

A broad segment of the music faculty should be involved in the development, administration, and evaluation of these examinations. The competency levels for each of the areas of expertise should be determined by general agreement among the graduate faculty. Faculty consensus concerning the policies and procedures in this regard is considered essential since such examinations may be used as placement and/or entrance criteria.

E. Standard Published Examinations

The use of standard published examinations in the admission process is a prerogative of the institution. Their utilization should reflect the objectives of the graduate program.

XI. MASTER'S DEGREES

A. Degree Formats

NASM recognizes two types of master's degrees with a typical requirement of 30 semester hours.

- 1. General Master's Degree.** General master's degrees contain a required core of general studies in music including studies in performance, history, and theory. This core constitutes approximately one-third of the curriculum. An additional one-third consists of other studies in music. The remainder is composed of elective studies in supportive areas. Completion of the program is most often identified by awarding of the degrees, Master of Arts in Music or Master of Science in Music without reference to areas of specialization.
- 2. Specific Master's Degrees.** Specific master's degrees require that at least one-third of the credits be in a major field, such as composition, conducting, performance, music education, music history, musicology, or sacred music. An additional one-third consists of other studies in music. The remainder may be elective studies in supportive areas. Completion of the program is most often identified by awarding the degrees, Master of Music, Master of Arts, or Master of Science, with the major field of study specified.

Degrees with such titles as Master of Arts in Teaching, Master of Science in Teaching, or Master of Music in Teaching, will be listed as master's degrees by NASM only when their objectives and structures are consistent with the general or specific master's degree formats outlined above. When the purpose of such degrees is the completion of undergraduate requirements for teacher certification, the program will be reviewed by the Commission on Accreditation but not listed by the Association.

The Master of Fine Arts degree in Music and Master of Musical Arts degree are awarded by some institutions. To be consistent with standard academic practice, these degrees should require at least sixty semester hours and should be structured as specific master's degrees. The Master of Fine Arts in Music is appropriate to connote interdisciplinary arts study when music is the basis for such study and comprises at least fifty per cent of the curriculum.

B. Standards for All Master's Degrees

Master's degree programs must be of sufficient size and scope (see Section II.B. above) to fulfill the general purposes of graduate study and the specific objectives of the institution. It is understood that the nature of relationships between size and scope and quality will vary

from institution to institution and program to program; however, principles and planning mechanisms derived from the objectives of each master's degree program must ensure regular measurement of effectiveness. The usual relationships between size and scope and the availability of resources (see Section IX.B. above) mandate the inclusion of these issues in the continuing graduate assessment efforts of all master's degree-granting institutions.

A comprehensive review is required (see Section IX.H.4.a, above).

Electives shall be determined in consultation between student and advisor; the breadth and emphasis indicated in the General Standards for Graduate Programs in Music (see Section IX, above) should be given special consideration in the selection of electives.

It is recommended that each institution require candidates for master's degrees to participate in conducted or coached ensembles.

XII. REQUIREMENTS FOR SPECIFIC MASTER'S DEGREES

Institutions with a wide range of objectives offer specific master's degrees. The standards outlined below represent the normal curricular structure for each degree program. The failure to meet the specifics of each standard will not necessarily preclude accreditation; however, when deviations exist, the institution must provide an acceptable rationale. The rationale is based upon such factors as objectives, resources, admission policies, and administrative considerations.

Whatever the curricular structure, the institution must demonstrate that the program (a) is a music major at the graduate level, (b) meets the requirements for graduate degrees outlined in Sections IX and X above, and (c) is expected to produce professional competence in the major area.

A. The Master's Degree in Composition

Studies in composition comprise at least one-third of the total curriculum. As a culmination of study in the major field, the student must submit at least one original composition appropriate as a final project. Other studies in music, such as history and literature, theory and analysis, and performance, comprise at least one-third of the total curriculum.

Institutions should offer graduate degrees in composition only if students can be afforded regular opportunities to hear their works performed.

B. The Master's Degree in Performance

Studies in performance comprise at least one-third of the total curriculum. As a culmination to study in the major field, the student must present a public performance, which may serve as the thesis.

Other studies in music, such as theory and analysis, history and literature, and pedagogy, comprise at least one-third of the total curriculum. In addition, voice majors are expected to be proficient in German, French, and Italian diction. Early music or historical performance majors shall develop advanced knowledge of music history and performance practice.

C. The Master's Degree in Opera Performance

The master's degree in opera performance is distinct from the master's degree in voice performance.

The musical, theatrical, and diction skills and their integration as required in opera performance constitute major study in this degree program and require at least one-third of the curriculum.

Other studies in music such as voice, sight-singing, and repertory constitute at least one-third of the curriculum.

The curriculum includes but is not limited to the development of advanced theatre skills and advanced competence in English, Italian, French, and German diction, and at least one graduate-level course in both music theory and music history.

Performance of a significant role in at least one fully staged production with orchestra is an essential part of the final project.

For additional standards and guidelines for opera/musical theatre programs, see Appendix I.C.

D. The Master's Degree In Pedagogy

The pedagogy of a specific performance area and its repertory constitute major study in this degree and comprise one-third of the curriculum. Other studies in music, such as theory, history, and performance, comprise at least one-third of the curriculum. A final demonstration project, research paper, and/or recital is required.

E. The Master's Degree in Accompanying, Chamber Music, Collaborative Keyboard

Studies in vocal and/or instrumental collaboration constitute major study in this degree and comprise at least one-third of the curriculum. As culmination to study in the major field, the student must present at least one full-length public performance.

Other studies in music, such as theory, history, and performance, comprise at least one-third of the curriculum. Programs that emphasize vocal coaching must give special attention to language competencies. Programs that emphasize instrumental collaboration should give special attention to chamber music. All programs should give attention to repertory and historical performance practices.

F. The Master's Degree in Conducting

Studies in the major field, including advanced conducting, analytical studies and score reading, comprise at least one-third of the total curriculum. As a culmination to study in the major field, the student must conduct a public performance. Other studies in music, such as orchestration, history and literature, performance, and composition, comprise at least one-third of the total curriculum. Institutions should offer graduate degrees in conducting only if students can be afforded the opportunity for regular conducting experience under faculty supervision and with an appropriate ensemble.

G. The Master's Degree in Music Education

Studies in the major field, including instruction that will enable students to understand and evaluate research in music education, comprise at least one-third of the total curriculum. Other studies in music, such as performance, conducting, theory and analysis, and history and literature, comprise at least one-third of the total curriculum. For students anticipating doctoral studies, a thesis is strongly recommended.

H. The Master's Degree in Music History and Musicology

In addition to the General Requirements for Admission to Graduate Study (see Section X, above), prospective students must have a reading ability in at least one foreign language, preferably German or French.

Studies in the major field comprise at least one-third of the total curriculum. As a culmination to study in the major field, the student must submit a final project that demonstrates advanced competence in research and writing. The final project may be a thesis, a series of special papers, or a written work of equivalent scope and depth. Other studies in music, such as theory and analysis and performance, including participation in ensembles appropriate to the major emphasis, comprise at least one-third of the total curriculum.

I. The Master's Degree in Sacred Music

Studies in sacred music comprise at least one-third of the total curriculum, including areas such as conducting, literature, and repertory; hymnology and worship practices; and supervised apprenticeship. As a culmination to study in the major field, the student must present a public recital or a comparable musical presentation as a demonstration of competence in performance. Other studies in music, such as organ and/or voice, choral ensemble, music education, and theory and analysis, comprise at least one-third of the total curriculum.

J. The Master's Degree in Music Theory

Studies in theory comprise at least one-third of the total requirement. As a culmination to study in the major field, the student must submit a thesis that demonstrates competence in research and writing. Other studies in music, such as history and literature, composition, performance, and pedagogy, comprise at least one-third of the total curriculum.

K. The Master's Degree in Theory-Composition

Studies in the major field comprise at least one-third of the total curriculum. As a culmination to study in the major field, the student must submit either a theoretical document or an original composition as a thesis. Other studies in music, such as history and literature, performance, and pedagogy, comprise at least one-third of the total curriculum.

L. The Master's Degree in Music Therapy

The master's degree shall impart further breadth and depth to entry-level competencies such as knowledge and skills mastery in music foundations, clinical foundations, and music therapy. The master's degree shall also impart basic competencies in one or more of the following areas: (1) advanced topics—for example, music therapy theory development, quantitative and qualitative research, supervision, college teaching, administration; (2) advanced clinical specializations—for example, (a) a particular method such as music psychotherapy, music medicine, wellness and prevention; or (b) a particular clinical approach such as developmental, behavioral, or psychodynamic; or (c) a particular client population such as children with disabilities, developmentally disabled, geriatric; or (d) an area of practice requiring training beyond the entry level.

Other studies in music related to the objectives of the degree comprise at least one-third of the curriculum. These studies may include course work in diverse areas—for example: performance, ethnomusicology, advanced musicianship, and analysis. The remainder of the curriculum consists of supportive studies which bear directly on the specific educational objectives of the degree program and which facilitate successful completion of the final project.

A final thesis project, clinical project, or demonstration project is required.

Students entering the master's degree without the bachelor's degree in music therapy and the MT-BC credential must take a minimum of 30 to 36 graduate semester hours' credit toward advanced competencies in addition to and beyond any courses needed to demonstrate entry-level competencies.

Master's degree programs in music therapy may carry the title Master of Arts in Music Therapy, Master of Science in Music Therapy, Master of Music in Music Therapy, or Master of Music Therapy. Degree programs titled Master of Music Therapy require that at least one-half of the course work be in music therapy studies.

M. The Master's Degree in Jazz Studies

Studies in the major field comprise at least one-third of the total curriculum, including such areas as jazz performance, improvisation, composition, and arranging. As a culmination to study in the major field, the student must either present a public performance or submit at least one original composition as a thesis. Other studies in music, such as history and literature, theory and analysis, and recording and studio techniques, comprise at least one-third of the total curriculum.

XIII. SPECIALIST PROGRAMS

The title "Specialist in Music" or "Specialist in Education" is also used to indicate advanced graduate study. To be consistent with standard academic practice, this program should require at least thirty semester hours beyond the Master of Arts, Master of Science, Master of Music, or Master of Music Education degrees, and should be structured to provide intensive study focused primarily on the area of specialization.

XIV. DOCTORAL DEGREES IN MUSIC

Doctoral degrees in music are intended for those planning to work at the most advanced academic and professional levels of musical endeavor. Students admitted to doctoral study are expected to achieve competencies that enable them to function consistent with their specializations as musicians, as scholars, and as teachers who can communicate effectively both orally and in written form. The artist diploma may be more appropriate than the doctoral degree for the student seeking total concentration in performance and/or composition at the post-master's level.

Doctoral programs require the equivalent of at least three years' full-time graduate work beyond the baccalaureate. The Master of Music, Master of Arts, or Master of Science degree may comprise part of this study but may or may not be prerequisite to it. Programs leading to the doctorate utilize similar procedures, the specifics of which are determined by each institution.

Whatever their area of specialization, candidates for the doctorate in music shall demonstrate the following as a prerequisite to qualifying for the degree:

- § Intellectual awareness and curiosity sufficient to predict continued growth and contribution to the discipline;
- § Significant accomplishment in performance, composition, scholarship, or conducting;
- § A knowledge of the techniques of music theory sufficient to perform advanced analysis;
- § A knowledge of representative literature and composers of each major period of music history;
- § A knowledge of general bibliographical resources in music;
- § Considerable depth of knowledge in some aspect of music, such as a historical period, an aspect of theory, performance practice, or compositional styles;

- § Sufficient writing and speaking skills to communicate clearly and effectively to members of the scholarly community and to the wider community;
- § Research skills appropriate to the area of study as determined by the institution, such as computer programming, including web-design language(s), statistics, foreign languages, non-traditional notation systems, and so forth.

NASM recognizes two basic types of degrees at the doctoral level: research-oriented degrees and practice-oriented degrees. The Association discourages the proliferation of degree titles and urges use of the most common designations as categorized below:

Research-Oriented Degrees

The basic orientation is scholarly or research activity which makes an original contribution to the field. Programs should recognize that advanced scholarship and research are intensely disciplined efforts and that intuition and creativity are important in the gathering, processing, and interpretation of information.

The program most appropriately culminates in the awarding of the degree, Doctor of Philosophy. It is recognized that some institutions offer research-oriented degrees with other titles.

Practice-Oriented Degrees

The basic orientation is professional practice emphasizing the creation or performance of musical works and the application and transmission of knowledge about musical works, or the practice of music education in the elementary and secondary schools.

The program most often culminates in the awarding of the degrees, Doctor of Musical Arts, Doctor of Music Education or Doctor of Education in Music Education.

A. The Doctorate in Composition

The doctoral degree program in composition stresses creative activity emphasizing the development of a personal aesthetic expressible in sound. Competencies also include a broad knowledge of historical and contemporary compositional practices, music theory, history and criticism, and creative approaches to relationships of these to the compositional process.

B. The Doctorate in Performance

The doctoral degree program in performance emphasizes presentation in a specific performing medium. Performance competence should be at the highest professional level with historical and theoretical knowledge supportive of the development of individualized interpretations. Competencies also include a broad knowledge of repertory and literature. Additional studies in pedagogy are recommended.

C. The Doctorate in Music Theory

The doctoral degree program in music theory emphasizes studies in the organization, language, and grammar of music. Competencies also include a broad knowledge of music history, aesthetics, acoustics, technological means of research, and the ability to clarify issues of musical structure.

D. The Doctorate in Musicology

The doctoral degree program in musicology emphasizes the scholarly study of music and its relationship with other fields. Additional studies are recommended in such areas as aesthetics,

social and political history, art history, and psychology. In general, there are three specialized, though not mutually exclusive, emphases, which may be classified as historical musicology, ethnomusicology, and systematic musicology. Competencies include bibliographic, research, and analytic techniques, reading ability in appropriate foreign languages, and writing skills.

E. The Doctorate in Music Education

The doctoral degree program in music education emphasizes the preparation of music administrators, teachers, and researchers who are able to think abstractly, generalize knowledge, carry on research and apply research results to their own areas of specialization, and communicate effectively both orally and in written form. The program involves the scholarly study of the philosophical and psychological foundations of music education and the processes of teaching and learning music. Additional studies are recommended in such areas as performance, aesthetics, history of the other arts, anthropology, and sociology.

F. The Doctorate in Sacred Music

The doctoral program in sacred music emphasizes the various applications of music and musical studies to religious settings and/or religious thought. Programs vary in their specific objectives and normally include studies to enhance musical and historical perspective, especially with regard to the development of religion and church music practices.

XV. INSTRUCTIONS FOR SCHOOLS PLANNING TO OFFER EITHER A MASTER'S OR A DOCTORAL DEGREE PROGRAM FOR THE FIRST TIME

Schools offering either master's or doctoral degree programs should have a qualified faculty, an adequate library, and other supportive facilities appropriate to the degrees to be offered. Unqualified backing of the administration of the school and of the graduate school, the ability to provide an atmosphere conducive to graduate study at the proposed level, and adequate financial support are essential.

Institutions planning to offer a master's or a doctoral degree in music for the first time should inquire of the NASM National Office staff for appropriate procedures.

MUSIC IN GENERAL EDUCATION

Institutions that train professional musicians have responsibilities for addressing issues of music in general education. NASM expects member institutions to make significant commitments to these efforts in both human and material resources.

The following should be pursued as appropriate to institutional objectives, resources, and locale:

A. Music Education for the General College Student

The institution should provide non-major students with opportunities to develop awareness and understanding of music as an integral part of the liberal education and the human experience.

B. The Training of the Professional Musician

The professional musician should be placed in a learning environment which encourages concern for the development of musical awareness in the general population. Course offerings, experiences, and opportunities should be provided to develop this concern.

C. Faculty and Administrative Involvement

Program structures should encourage faculty and administrative involvement in the education of non-majors. Policies for promotion and tenure should recognize the significance of faculty attention to music in general education.

D. The Local Community

The institution should be involved with the local community on behalf of music.

E. Media

Institutions should develop and maintain effective working relationships with the media.

F. Arts and Arts Education Policy Development

Institutions should show concern for the development of arts and arts education policy, and should prepare professional musicians to participate in policy development.

For specific recommendations concerning the programs appropriate for carrying out the objectives of A through F, see the "NASM Guidelines Concerning Music in General Education" (Appendix II.A).

STANDARDS FOR COMMUNITY/JUNIOR COLLEGES AND ASSOCIATE DEGREE PROGRAMS

I. BASIC CRITERIA FOR MEMBERSHIP

The National Association of Schools of Music recognizes several distinct types of programs in community/junior colleges. These are subsumed under Terminal Degree Programs and Music Major Transfer Programs. The primary purpose of all institutions, whatever types of program they offer, should be to provide the best possible environment for musical training. Such an environment should foster an understanding of the arts and an attitude of respect for their potential contribution to society.

A community/junior college may be granted membership in the Association when its curricula and resources are equivalent to the first two years of a four-year member institution as outlined by NASM.

Community/junior colleges shall meet the following basic criteria for membership:

1. The institution shall be accredited by the appropriate regional agency.
2. The institution shall offer regular classes in such areas as theory, history, and appropriate repertoires of music, as well as instruction in performance.
3. The institution shall offer at least one program of study structured to provide transfer to a baccalaureate program in music.
4. The institution shall maintain a curricular program in musicianship skills at various levels appropriate to the needs of its students.
5. The institution shall offer instruction in and opportunities for ensemble performance.
6. The institution's music program shall have been in operation for at least three consecutive years. One music major transfer class shall have graduated and another shall be in readiness subject to examination.
7. All policies regarding the admission and retention of students, as well as those pertaining to the school's evaluation of progress through its educational program, shall be clearly defined in literature published by the institution.
8. All tuition, fees, and other charges, as well as all policies pertaining thereto, shall be clearly described in the institution's published literature.
9. Faculty members shall be qualified, by educational background and/or professional experience, for their specific teaching assignments. The institution shall list its faculty in its published literature.
10. The institution shall have facilities and equipment adequate to the needs of its educational program.
11. The institution shall either have library space and holdings adequate for its educational programs, or shall have made arrangements for its students and faculty to have access to appropriate library facilities in the immediate area.
12. The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose institutions offering programs in music and in other

disciplines shall be accredited by the appropriate regional or institutional accrediting agency, unless such accreditation is not available.

13. The institution shall provide (or, in the case of foreign studies programs, be responsible for) all course work or educational services to support its educational programs, or demonstrate that any cooperative or contracted course work or educational services are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.
14. The institution demonstrates commitment to a program of continued self-evaluation.

II. OPERATIONAL STANDARDS

A. Mission, Goals, and Objectives

Each music unit must have clear statements of mission, goals, and objectives that define its special, perhaps unique, function in the larger context of advanced educational and artistic endeavor. There are numerous specific definitions, but normally, mission statements articulate broad connections between the institution's efforts in music and the world of art and intellect; goals are broad statements of aim, the specific needs toward which efforts are directed; and objectives are the specific steps for reaching goals. Goals usually imply something less remote and more definitive than mission, while objectives are components measurable in time, numbers, dollars, or specific activities.

Statements of mission, goals, and objectives must be appropriate to institutions of higher education, appropriate to the field of music, compatible with NASM standards, and must demonstrate that the fundamental purposes of the institution and music unit are educational. Areas normally covered include but are not limited to specific music and music-related fields, students to be served, teaching, creative work and research, service, performance, and the policies and resources needed for effectiveness in these areas. Choices of particular sets of mission, goals, and objectives bring specific educational, artistic, and resource obligations.

In multipurpose institutions, the mission, goals, and objectives of the music unit must have a viable relationship to the mission, goals, and objectives of the institution as a whole. Each music unit must demonstrate that its mission, goals, and objectives have guiding influence on all aspects of its work; for example, as (1) the basis for making educational and artistic decisions; (2) the basis for long-range planning, including the development of new curricula, innovative activities, expansion or reduction of programs or enrollments; and (3) the basis for operational decisions, including admission practices, selection of faculty and staff, allocation of resources, evaluation, and administrative policies. Significant programmatic components of the music unit such as degree programs, research institutes, and major performance ensembles shall also have clearly defined goals and objectives: these shall have a viable relationship to the goals and objectives of the music unit as a whole.

Statements concerning mission, goals, and objectives must be published and made available to various constituencies in order to create a common conceptual framework for achieving the program's aspirations. While the level of detail may vary with the particular constituency, statements should be basically consistent among all publications.

Mission, goals, and objectives have a critical relationship with all operational matters. Operational policies and activities exist to serve the operational, artistic, and intellectual programs of each music unit. This condition creates interrelationships among various operational elements and between the entire set of operational elements and curricular programs. Institutions and

music units must develop and manage these interrelationships so that policies, practices, resources, and programs are mutually supportive and demonstrably effective in achieving mission, goals, and objectives. The institution and the music unit must have mechanisms for evaluating the viability of its set of interrelationships and priorities as conditions and contexts evolve, and for making changes as appropriate.

B. Size and Scope

Institutions are expected to demonstrate a positive relationship among the size and scope of music programs, the goals and objectives of these programs, and the human, material, and fiscal resources available to support these programs.

The study of music requires opportunities for daily interaction with other musicians. In academic settings, this interaction is critical not only in ensemble performance, but also in the development of all types of musical knowledge and skills. Therefore, institutions shall maintain: (1) sufficient enrollment to support the size and scope of programs offered; (2) an appropriate number of faculty and other resources to support the size and scope of programs offered; (3) sufficient advanced courses in music appropriate to major areas of study at degree levels being offered; and (4) requisite ensemble experience at an advanced level.

An institution shall not be considered for Membership unless there is in residence a minimum of twenty candidates for the curriculum or composite curricula on the basis of which the school is applying for Membership.

Member institutions with enrollments falling below the minimum requirements for three consecutive years shall be subject to review under "Commission Policies for Institutions Reporting Enrollments Lower Than NASM Minimums."

C. Finances

Financial resources shall be adequate in terms of (1) mission, goals, and objectives, and (2) the size and scope of the music unit. The audited financial statements of the institution shall reveal sound financial management in support of the educational program. Evidence of past and potential financial stability and long-range financial planning must be demonstrated. Budget allocations for personnel, space, equipment, and materials must be appropriate and sufficient to sustain the programs offered by the music unit from year to year. Evidence must be provided demonstrating that financial support is sufficient to ensure continued operation of the music unit in accordance with NASM standards applicable to the music unit and its programs for the projected period of accreditation.

The institution shall maintain accurate financial records according to legal and ethical standards of recognized accounting practice. For privately supported institutions, this involves an annual audit with opinion prepared by an independent certified public accountant. Such audit is normally completed within 120 days, and must be completed within 180 days, after the close of each fiscal year. For tax-supported institutions, this involves a periodic audit with opinion as mandated by the legislative or executive branch of the government entity supporting the institution.

The institution shall publish all regulations and policies concerning tuition, fees, and other charges, and shall develop a tuition refund policy which is equitable to both the institution and the student.

D. Governance and Administration

The purpose of governance structures and administrative activities shall be to serve the mission, goals, and objectives of the institution and the music unit. Operations of the governance

system shall assure educational, artistic, administrative, and financial continuity and stability, and show evidence of long-range planning. The governance structure of the institution shall include a board of trustees with legal and financial responsibilities and adequate public representation.

The governance relationships of each organizational component of the institution, including the process by which they function and interrelate, shall be stated clearly in written form and should be publicly available. Administrators, faculty, and staff shall understand their duties and responsibilities and know the individuals to whom they are responsible. The music unit shall have reasonable and sufficient autonomy commensurate with its mission, goals, and objectives. In multipurpose institutions, the music unit must have adequate representation to deliberative bodies whose work has an impact on the educational and artistic endeavors and results of the music unit.

The governance relationships among trustees, administration, faculty, staff, and students shall demonstrate a primary focus on support of the teaching and learning process: (1) the board is legally constituted to hold the property, assets, and purposes of the institution in trust with responsibility for sustaining the institution and exercising ultimate and general control over its affairs; (2) the administration is empowered to operate the institution, provide optimum circumstances for faculty and students to carry out these purposes, and provide effective communications channels both inside and outside the institution; (3) the faculty has a major role in developing the academic program and in evaluating and influencing the standards and conditions that pertain directly to instruction, creative work, and research; and (4) student views and judgments are sought in those matters in which students have a direct and reasonable interest.

The institution must maintain an effective administrative organization and set of administrative personnel commensurate with its size and scope, and empowered by its trustees to direct and support the institution and its music programs toward the achievement of their mission, goals, and objectives. The administration of the music unit must provide mechanisms for communication among all components of the unit.

The institution shall provide the music executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively. The executive's responsibilities shall be clearly delineated and executive authority shall be commensurate with responsibility.

The music executive should exercise leadership in program evaluation and planning, encourage faculty development, and promote among all faculty and staff a spirit of responsibility, understanding, and cooperation. The music executive should also nurture an environment that contributes to the music unit's pursuit of its mission, goals, and objectives.

E. Faculty and Staff

1. Qualifications

The institution shall maintain faculties and staff whose aggregate individual qualifications enable the music unit to accomplish its mission, goals, and objectives. Faculty members (including part-time faculty) shall be qualified by earned degrees and/or professional experience and/or demonstrated teaching competence. All must be able to guide students and to communicate personal knowledge and experience effectively. Standard II.E.1 applies to studies, course work, and ensembles taken at the institution or under cooperative arrangements with another educational or performing institution, or in any other third-party arrangement.

A person's qualifications to teach performance, composition, and other applied subjects are significantly revealed by the individual's past and/or present involvement as a presenting performer or composer.

NASM recognizes the availability of doctorates for specialists in performance, composition, and some other applied disciplines. At the same time, the Association recognizes that some highly qualified artist-teachers may hold other academic degrees; others may not hold any academic degrees. In such cases, the institution should base appointments on experience, training, and expertise at least equivalent to those required for the master's degree in music or another appropriate field.

Academic degrees are a pertinent indicator of the teacher's qualifications for instructing in theoretical, historical, and pedagogical subjects. Creative work, research, and publication are indicators of a teacher's qualifications, productivity, professional awareness, and contribution to various aspects of music and music-related fields.

2. Number and Distribution

The number of full- and part-time faculty positions and their distribution among the specializations must be sufficient to achieve the music unit's mission, goals, and objectives, and appropriate to the size and scope of the music unit's programs.

The enrichment program may be offered even if only one qualified teacher is available. The music-major transfer curriculum requires the availability of specialized instruction in performance, and it is essential that qualified teachers be available:

- a. to provide instruction (normally two 30-minute lessons per week) in the major instrument or voice, and
- b. to provide competent instruction in a minor instrument (piano as a minimum).

Normally, three full-time music faculty (or three full-time equivalents) are the absolute minimum necessary to offer an acceptable music-major transfer program. Even such a minimum staff can ensure quality instruction only if the teachers are sufficiently versatile to serve as specialists in more than one area. This standard is predicated on the need for faculty with adequate graduate-level preparation for the areas in which they are to teach, and it is unusual for any individual teacher to be competent in more than two areas.

Some relationship, with respect to numerical proportion and mechanisms for interaction, must be maintained between full-time faculty involved in the continuing business of the program and part-time or adjunct faculty, who may be less involved but who provide compensating professional strengths. This relationship will be appropriate to each institution and each music unit. The institution must have clear, published definitions of faculty classifications (for example, tenured, full-time, part-time, adjunct, and visiting).

An institution shall distinguish in its printed literature between curricular and "workshop" faculty. For these purposes, curricular faculty shall be defined as those employed to teach on a regularly scheduled basis (at least biweekly) throughout an academic program of study.

Multiple faculty involved in any specific area of specialization should represent a diversity of background and experience in their field of expertise.

3. Appointment, Evaluation, and Advancement

The institution and music unit must have procedures for appointing, evaluating, and advancing music faculty that promote objectivity and that ensure appropriate connections

between personnel decisions and mission, goals, and objectives, especially as aspirations and purposes concern teaching, creative work, performance, research, scholarship, and service. Effective and fair evaluation is based on clear and accurate statements regarding responsibilities and expectations. The particular arrangement of elements and perspectives used to determine the quality of faculty work should be considered and articulated as clearly as possible for each faculty and staff member, especially at the time of appointment.

The institution must have procedures for the regular evaluation of all faculty.

Music faculty holding appropriate credentials and having full-time appointments are entitled to full faculty status and should be given treatment comparable to that for faculty members in other disciplines on a given campus with regard to appointment, tenure, increases in salary, and advancements to higher academic rank. The creative production and professional work of performers, composers, and other applied faculty should be accepted as equivalent to scholarly publication or research as a criterion for appointment and advancement in all institutions. Such equivalency must be present when the institution has goals and objectives for the preparation of professional composers and performers.

4. Loads

Faculty loads shall be such that faculty members are able to carry out their duties effectively. Faculty members shall have adequate time to provide effective instruction, advise and evaluate students, continue professional growth, and participate in service activities expected by the institution. The teaching loads of those having administrative and consultative duties should be appropriately reduced.

Institutions use a variety of methods for calculating teaching loads. The choice of method is the prerogative of the institution. Policies concerning loads should be clearly developed and published with regard to the variety of educational, artistic, and administrative duties undertaken by music faculty, and any conversions between clock hours and credit hours.

Classroom instruction in lecture/seminar format is commonly weighted with studio private lessons on a 2:3 ratio, that is, two hours of classroom instruction is equated with three hours of private instruction. Music faculty teaching only classroom/seminar courses should have their load determined in the same way as faculty in other departments of the institution. Statistical information regarding current practice is published and available from NASM.

5. Student/Faculty Ratio

Some balance, appropriate to each institution and each music unit, must be maintained between the numbers of full-time equivalent students and full-time equivalent faculty. The institution must demonstrate that its student/faculty ratio is consistent with the size, scope, goals, and objectives of the programs offered. Statistical information regarding current practice is published and available from NASM.

6. Faculty Development

Institutions and music units must encourage continuing professional development, even if funding is limited. Sabbatical or other professional leaves; participation in activities that foster exchanges of ideas; cooperative activities and research, scholarship, and course preparation are encouraged and should be provided for music faculty consistent with support provided to comparable units in the institution. Whatever the institution's faculty development policies and mechanisms, the primary initiative for professional growth rests with each faculty member.

7. Support Staff

Support staff shall be provided commensurate with the music unit's mission, goals, objectives, size, and scope. It is recommended that these positions be administered by the music unit.

F. Facilities, Equipment, and Safety

The following facilities shall be provided as appropriate to the mission, goals, and objectives, and to the size and scope of the music unit: classrooms, faculty teaching studios and offices, student practice rooms, ensemble rehearsal rooms, auditoriums for concerts, a music library, storage facilities, and administrative offices. Space allotted to any music unit function must be adequate for the effective conduct of that function.

Equipment adequate for the work of the music unit shall be provided as appropriate to the mission, goals, and objectives, and to the size and scope of the music unit. Equipment includes grand pianos; upright pianos; pipe and/or electronic organs; electronic instruments and equipment; recording equipment; audio and video playback equipment for libraries, listening rooms, and classrooms; orchestral and band instruments; computers; supplies; and any necessary audio/visual aids.

Facilities and equipment shall be adequate to support faculty needs, all curricular offerings and all students enrolled in them, and be appropriately specialized for advanced work.

Budget provisions shall be made for adequate maintenance of the physical plant and equipment. Acoustical treatments appropriate to music facilities shall be provided. Music units with goals and objectives in areas that require constant updating of equipment must demonstrate their capacity to remain technologically current.

All instructional facilities shall be accessible, safe, and secure, and shall meet the standards of local fire and health codes.

All facilities and equipment should produce an environment conducive to learning and be sufficient to enable faculty and students to focus on artistic and academic endeavors. Each music unit should maintain a plan for the regular upkeep of its facilities and upkeep and replacement of equipment. The plan should be developed consistent with goals and objectives, the size and scope of the music unit, and prospective changes.

G. Library and Learning Resources

The music unit shall have library, learning, and information resources necessary to fulfill its mission, goals, and objectives, and appropriate for the size and scope of its operations. The music library should be considered an integral part of the music program of the institution.

The institution shall have policies concerned with but not limited to the following aspects of library operation: governance, collections and their development, personnel services and access, facilities, and finances. These policies should support both the number and scope of curricular objectives and should be developed in a manner that demonstrates coordination between the library staff and the music faculty.

1. Governance

The functional position of the music library within the total library structure shall be clearly identified, and the responsibilities and authority of the individual in charge of the music library shall be defined.

There should be a close administrative relationship among all libraries within the institution so that music students and faculty may make the best use of library resources.

2. Collections

The institution must maintain library holdings and/or electronic access to holdings in music of sufficient size and scope to complement the nature and levels of the total instructional program in music, to provide incentive for individual learning, and to support research appropriate for its faculty.

There shall be evidence that a systematic acquisitions, preservation, and replacement program compatible with appropriate needs has been planned, and that some form of faculty consultation and review is a continuing aspect of this program. Materials in all formats required for the study of music—books, periodicals, microforms, audio and video recordings, scores and parts, and electronic access to other databases—shall be the basis of the acquisitions, preservation, and replacement program.

Whenever possible, cooperative arrangements should be established with information sources outside the institution to augment holdings for student and faculty use. (The books, scores, and audio and video recordings held by the libraries of municipalities, radio stations, historical societies, and other schools, and access to various electronic databases, can often provide a breadth of coverage far beyond that of the institution.)

3. Personnel

The music library shall be staffed by qualified personnel sufficient to meet the various needs of the music unit. Institutions are encouraged to engage specialized personnel whenever feasible to organize and maintain the music holdings.

4. Services

The institution shall maintain appropriate hours of operation for the library.

There must be convenient access to the library holdings in music through complete and effective catalogs, indexes, and other appropriate bibliographical tools.

There must also be access to the holdings of other institutions through union catalogs, cooperative network facilities, photoduplication, and interlibrary loan.

Instruction in the use of the music library shall be provided.

5. Facilities

The institution shall provide an effective environment for study. Facilities should be as centralized as possible to provide access to all library holdings devoted to the study of music. For example, scores, recordings, and listening equipment should be located in close proximity for effective use in conjunction with one another.

The institution shall provide and maintain equipment that allows access to the resources of the library, including but not limited to audio and video equipment, microfilm units, and computer terminals.

6. Finance

Budgetary support shall be adequate to provide appropriate services, carry out necessary operations, and satisfy stated requirements of the programs offered.

Although fiscal policies may vary among institutions, it is desirable that the allocation for the music library be an explicit element in the institution's library budget. The

management of this allocation should be the responsibility of the individual in charge of the music library.

An organized system of involvement by music faculty and students should exist to advise the librarian in planning short- and long-range fiscal needs most effectively.

H. Recruitment, Admission-Retention, Record Keeping, and Advisement

Some community/junior colleges grant admission to any high school graduate without regard to grades or achievement scores. As a matter of sound educational practice, institutions recruit and admit students only to programs or curricula for which they show aptitudes and prospects for success. Communications with prospective students and parents must be accurate and presented with integrity. Recruitment goals, policies, and procedures shall be ethical, controlled by the institution, compatible with the goals and objectives of the music unit, and free of practices that compensate recruiters directly on an individual or aggregate per-student-yield basis or otherwise create conflicts of interest for recruitment personnel or the institution. Admissions evaluation procedures and counseling services also must be clearly related to the goals and objectives of the institution's music programs. The community/junior college should recognize the diversity of its student population by developing flexible curricular plans, including remedial studies programs, as well as by providing opportunity for advancement by proficiency examinations.

The community/junior college shall ensure that its courses have proper prerequisites and that students admitted with deficiencies complete remedial courses before being admitted to parallel baccalaureate programs in music. It is the responsibility of the institution to make the beginning music major aware of the adequacy of his preparation for college-level work.

Admission to particular programs of music study must be correlated to the institution's ability to provide the requisite course work and experiences at the appropriate level for all students enrolled.

Retention policies must be (1) appropriate to the goals and objectives of the institution's curricular programs, (2) clearly defined, (3) published for students and faculty, and (4) applied with rigor and fairness.

The institution shall maintain accurate, up-to-date records of each student's educational progress, including courses taken, grades, repertory studied, performances, and the results of other appropriate evaluations.

Students should be engaged in a continuous advisement program related to their area of specialization. Advisement should reflect concern for the student's goals and should provide assistance with the selection of courses that serve as appropriate preparation for advanced study. Students should have access to information concerning transfer to baccalaureate degree programs and available career options in music.

I. Credit and Time Requirements

1. Program Lengths

Associate degrees require a minimum of 60 semester or 90 quarter credit hours and the equivalent of two academic years.

Non-degree-granting programs in degree-granting institutions have semester, quarter, clock hour, and/or other time requirements commensurate with the subject matter taught and the goals and objectives of specific programs.

The total time requirement for any program must be commensurate with the number of credit hours required to complete the program. Reasonable total time requirements must be formulated and published.

2. Awarding Credit

Credit shall be awarded consistently according to the published credit policies of the institution and in compliance with NASM standards. Normally, a semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks. Correspondingly, a quarter hour of credit represents at least three hours of work each week for a period of ten or eleven weeks. Credit for short-term offerings must be computed on the same basis.

In lecture-discussion courses, normally one hour of credit is given for one period of recitation (50 minutes) plus two hours of preparation each week of the term. In laboratory or ensemble courses, normally one hour of credit is given for two or three 50-minute recitation periods per week.

It is recommended that one credit hour be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six credits per term allowed for the major subject in music performance. It is understood that the credit is not earned unless the final examination is satisfactorily passed. All students in music major transfer programs should be required to have a minimum of one hour (60 minutes) of individual instruction per week, or a comparable equivalent arrangement of individual and/or small group instruction, in the principal performing area.

When institutions offer programs and courses for abbreviated time periods, or in independent study, they must ensure that students completing such programs or courses acquire levels of knowledge, competence, and understanding comparable to that expected of students completing work in the standard time period. For example, in order to earn one hour of credit during a summer session, students must attend approximately the same number of class hours and make the same amount of preparation as they would in attending a one-hour-per-week course for one term during the regular academic year.

3. Transfer of Credit

In granting course credit to transfer students, the receiving institution shall maintain policies to assure that the overall educational experience of the transferring student is at least equal in quality to that of the student taking all of his or her work at the member school.

Transfer credit should be granted for courses taken at another institution only when the course work involved and the level of the transfer applicant's achievement in it permit the student to complete the remaining course work successfully.

Membership in the Association carries with it no obligation to accept, without examination, music credits from other member schools.

4. Published Policies

The institution must publish clear policies concerning program length and credit-granting policies, including indications of courses that carry or do not carry credit in specific circumstances.

J. Published Materials – Web Sites

Published materials concerning the institution and the music unit shall be clear, accurate, and readily available. Published materials include Internet Web sites and any other forms of information distribution. A catalog or similar document(s) shall be published at least biennially and shall cover mission, goals, and objectives; size and scope; curricula; faculty; administrators and trustees; locale; facilities; costs and refund policies; rules and regulations for conduct; all quantitative, qualitative, and time requirements for admission, retention, and completion of degrees and other credentials; academic calendar; policies and procedures for due process; and accreditation status with NASM and other appropriate accrediting agencies. Costs; qualitative, quantitative and time requirements; and academic calendars shall have an appropriate relationship to mission, goals, objectives, curriculum, and subject matters taught. Program and degree titles shall be consistent with content. When an institution or program offers work that is given academic credit by another institution, the source of the credit and any credential it leads to must be clear.

In addition to a standard catalog, the music unit should maintain published documents of sufficient clarity and detail to facilitate understanding about all aspects of its work among administrators, faculty, students, parents, and other constituencies.

Through means consistent with its mission, goals, objectives, and resources, (1) the institution or (2) the music program, either separately or in conjunction with the institution, shall routinely provide reliable data and information to the public concerning the achievement of its purposes. The institution and the music unit shall have readily available valid documentation for any statements and/or promises regarding such matters as program excellence, educational results, success in placement, and achievements of graduates or faculty.

Published materials must clearly distinguish those programs, courses, services, and personnel available every academic year from those available on a less frequent basis. Publications should not list as current any courses not taught for two consecutive years which will not be taught during the third consecutive year.

K. Branch Campuses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program

The institution shall protect the use of its name and by doing so, protect the integrity of its accredited status. Various terminologies are used to describe affiliated entities and activities. The terminology used in this section designates functions and organizational structures. NASM policies and standards are applied according to these functions and organizational structures, irrespective of the terminology used to designate them.

A branch campus is normally considered a separate institution within the same corporate structure as the main campus. A branch normally offers a complete program leading to an academic credential or provides community education services, and has a significant amount of local responsibility for administrative control and academic affairs. Branch campuses must have and advertise the same name as the main campus, and must be identified in the catalog or catalog supplement and in other publications of the main campus. The branch may publish its own catalog. It is not necessary for the branch to offer all of the programs that are offered at the main campus; however, the catalog of the main campus must clearly identify the programs offered only at the branch campus.

An extension ordinarily does not offer a complete program of study leading to an academic credential. Extension activities may include courses in programs offered for credit off-

campus or through continuing education, evening, or weekend divisions. Extension programs may be affiliated with either the main campus or branch campus, and, as appropriate, must be identified in the catalog of either the main or the branch campus.

The institution must ensure that all branch campus, extension, or similar activities are considered integral parts of the institution as a whole, that they maintain the same academic standards as courses and programs offered on the main campus; and that they receive sufficient support for instructional and other needs. Students involved in these programs must have convenient access to all necessary learning resources. The institution must maintain direct and sole responsibility for the academic quality of all aspects of all programs and must ensure adequate resources. In extension and similar services, on-campus faculty have a substantive role in the design and implementation of programs. If programs or courses use special instructional delivery systems such as computers, television, videotape, or audiotape, appropriate opportunities must be provided for students to question and discuss course content with faculty.

The nature and purpose of any use of the institution's name must be clearly and accurately stated and published.

Accreditation in music does not automatically transfer when a branch campus becomes independent or if an extension facility becomes a branch campus. Institutions must keep NASM informed of discussions and actions leading to the establishment of branch campuses or extensions or to any expanded affiliative uses of the institution's name when music programs for majors or professionals are involved.

L. Distance Learning

Distance learning involves programs of study conducted entirely or partially away from regular face-to-face interactions between teachers and students in classrooms, tutorials, laboratories, and rehearsals associated with course work, degrees, and programs on the campus. The distance aspect of these programs may be conducted through a variety of means, including teaching and learning through electronic systems. Distance learning programs must meet all NASM operational and curricular standards for programs of their type and content. This means that the functions and competencies required by applicable standards are met even when distance learning mechanisms predominate in the total delivery system. Programs in which more than 40 percent of their requirements are fulfilled through distance learning will be designated as distance learning programs in the *NASM Directory*.

Mission, goals, and objectives shall be clear. The institution must demonstrate that such purposes can be delivered through proposed systems of distance learning.

Delivery systems must be logically matched to the purposes of each program. Delivery systems are defined as the operational interrelationships of such elements as program or course content, interactive technologies, teaching techniques, schedules, patterns of interaction between teacher and student, and evaluation mechanisms.

The institution must determine and publish for each distance learning program or course (1) requirements for technical competence and (2) any technical equipment requirements. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.

The institution shall publish information regarding the availability of academic and technical support services.

The institution shall have mechanisms for assuring consistency in the application of policies, procedures, and standards for entering, continuing, and completing the course or program. Specific evaluation points shall be established throughout the time period of each course or program.

When an identical program, or a program with an identical title, is offered through distance learning as well as on campus, the institution must be able to demonstrate functional equivalency in all aspects of each program. Mechanisms must be established to assure equal quality among delivery systems.

Instructions to students, expectations for achievement, and evaluation criteria must be clearly stated and readily available to all involved in a particular distance learning program. Students must be fully informed of means for asking questions and otherwise communicating with instructors and students as required.

The institution must provide financial and technical support commensurate with the purpose, size, scope, and content of its distance learning programs.

M. Disciplines in Combination (Inter-, Multi-, Co-Disciplinary Programs, etc.)

To some extent, every curriculum represents a combination of modes of thought and inquiry, and thus, some combination of disciplinary perspectives. However, when an institution decides to offer any study program or degree which is explicitly designated as a multi- or interdisciplinary combination and in which music is either the primary or home discipline or constitutes over 25% of program content, the following operational standards apply in addition to those applicable to all other music programs:

1. Specific coherent goals and objectives shall be developed and published that include, but are not limited to, (a) subject matter, issue, or problem to be addressed; (b) content, techniques, and perspectives used to consider subject matter, issue, or problem; (c) expectations regarding breadth and depth; (d) aspirations for specific intellectual, disciplinary, or artistic engagement; (e) aspirations for juxtaposing, combining, applying, integrating, or synthesizing the disciplines involved.
2. Operations shall reveal coherent achievement of goals and objectives.
3. Terminology shall reflect accurately the type(s) of disciplinary combinations represented or used.
4. Titles shall be consistent with content. Published materials shall be clear about the status of any curricular program with respect to constituting a major, a minor, or field for independent study, etc.
5. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines that are to be combined.
6. There must be clear descriptions of what students are expected to know and be able to do upon completion.
7. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.
8. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the collaborative approach(es) involved.

N. Majors in or Based on Electronic Media

Computers and associated electronic media have expanded possibilities for the education of musicians and other artists. Institutions have a large number of options for establishing goals for curricula and course work. Choices include, but are not limited to, the following categories:

1. **Disciplinary Goals.** Programs may concentrate in, represent combinations of, or integrate studies in such areas as the standard music disciplines, computer science, engineering, design, animation, film/video, languages, the psychology of perception, and many others. Within music, new technologies may develop additional fields.

Programs may seek to use electronic media and technology as a tool to do work in a pre-existing field. Programs may also combine fields in various ways to develop new sets of knowledge and skills for various applications. Institutions may also seek to create new fields, or to address emerging niches in particular job markets.

2. **Technology Goals.** These range from how a technology works, to how to work it, to how to work with it, to how to do work with it, to how to understand it, to how to integrate it. Programs may concentrate on one or more technologies. Technology goals may also include how to build technologies, how technologies evolve, or the impacts of technology.
3. **Problem Solving Goals.** Each program represents a particular set of goals and objectives for identifying and solving problems. The level, nature, and complexity of the problems to be solved delineate the program's character and the projected accomplishments of its graduates.
4. **Delivery System Goals.** A wide variety of practices work as long as within each program or curriculum, delivery systems are consistent with the achievement of specific goals necessary to the success of that program. In addition to traditional formats, team-based teaching, learning, projects, and evaluations are common in electronic media programs.
5. **Specialization Goals.** The range here includes programs that provide a broad foundation as the basis for future specializations to programs that are specifically focused on a particular field or subparts thereof. Connections and specializations involving music, various design fields, photography, animation, film and video, Web/Internet applications, movement and dance, theatre, computer science, and pedagogies at various levels are among the most usual areas of focus.
6. **General Basic Goals for Education in Music.** Each program makes a choice regarding the extent to which it addresses foundation principles and techniques in and of themselves or in some combination with a more specialized purpose.
7. **General Liberal Education Goals.** A determination is made regarding the extent to which elements or composite goals for education in the humanities, sciences, social sciences, and other arts are included in the program.

In reviewing majors in or based on electronic media and technology, the Commission will consider the extent to which electronic technology is used in the context of programs in the standard music disciplines discussed elsewhere in the *Handbook*. Given the extent to which electronic media and technology are the focus of such programs, the standards in this section may apply along with the standards for the home field. Programs with goals and objectives centered on new approaches and combinations will be reviewed by the standards in this section and, as applicable, by those that address distance learning and disciplines in combination.

All curricula must meet applicable operational standards and general standards for education and training programs. In addition:

1. Specific coherent goals and objectives shall be developed and published that include, but are not limited to (1) subject matter, techniques, technologies, disciplines, or issues to be addressed; (2) content, methods, and perspectives used to consider subject matter, techniques, technologies, disciplines, or issues to be addressed; (3) expectations regarding breadth and depth, including the degree of specialization; (4) expectations regarding problem setting and solving capabilities; (5) aspirations for specific artistic, intellectual, scientific, or other disciplinary engagement.
2. Curriculum and other program requirements shall be consistent with goals and objectives.
3. The program title shall be consistent with its curriculum content.
4. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines or technologies central to the artistic or educational purposes and content of the program. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
5. The institution must determine and publish any technical equipment requirements for each program or course. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
6. There must be clear descriptions of what students are expected to know and be able to do upon completion, and effective mechanisms for assessing student competencies against these expectations. Normally, expectations and competencies can be related to all or several of the seven goals areas out-lined above. The level of the competency expected shall be consistent with the level of the degree or program offered.
7. The institution must be able to substantiate any claims for preparation of students for entry into specific vocations or professions.

Information required in items 1, 4, 5, and 6 above must be presented in catalogs and promotional materials available to the public.

As in the case with all curricula, the institution must provide adequate resources and demonstrate that programs are meeting their artistic and educational goals in terms of student competencies.

O. Community Involvement and Articulation with Other Schools

Although community/junior colleges will vary in the intensity of their community involvement according to their various objectives and types of program offerings, it is expected that all music units in community/junior colleges will cooperate with local schools, performing organizations, and arts agencies.

It is expected that community/junior colleges will assume joint responsibility for working cooperatively to facilitate the articulation of community/junior college and senior college programs: for example, the development of validation examinations, state and/or regional articulation committees, and procedures for maintaining current information regarding credit and admission policies.

P. Non-Degree-Granting Programs for the Community

Many degree-granting music units offer non-degree-granting programs of study for children, youth, and adults in their communities. These range from private lessons with collegiate instructors to large, institutionalized programs with specialized professional faculty and administration. “Community music school,” “preparatory program,” “laboratory school,” and “community division” are among the many titles used to designate such programs when they have a specific published identity.

When a degree-granting institution offers non-degree-granting programs—with a specific published identity and at least one specifically designated administrator—that serve individuals in their communities in a pre-professional or avocational context, the part of the music unit so designated and the programs it offers must meet the following standards in order to protect the institution’s name and its accreditation status as a music unit:

1. Specific goals and objectives, correlated with those of the degree-granting music unit and the institution as a whole, must be developed and published.
2. Goals and objectives for separate programs and the effort as a whole must clarify priorities among musical and other important purposes.
3. Operations must reveal coherent achievement of goals and objectives (a) within each specific pre-professional or avocational program, (b) among pre-professional and avocational programs as a group, and (c) between the pre-professional and avocational program and degree-granting programs.
4. Functional principles in the NASM operational standards for community/junior colleges and associate degree programs (Section II of these Standards) shall be visible in the organizational and management relationships between the degree-granting and non-degree-granting elements of the total music effort, and shall support the achievement of educational results as specified by programmatic goals and objectives.
5. Titles of programs and terminology must be consistent with content and programmatic focus. For example, use of the term “community” implies open opportunity for all; the term “laboratory,” units or programs involving the majority of intern teachers from pedagogy programs.
6. A review of each instructional program demonstrates that:
 - (a) Students are achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques appropriate to their area of study;
 - (b) Students are developing an effective work process and a coherent set of ideas and goals appropriate to their level of study;
 - (c) Students are developing a significant body of skills sufficient to produce work consistent with the goals of their programs.
7. The offering of non-degree-granting credentials such as certificates and diplomas shall be consistent with NASM standards for such programs.

Q. Evaluation, Planning, and Projections

Evaluations provide analyses of current effectiveness; planning provides systematic approaches to the future; and projections create understanding of potential contexts and conditions.

The music unit shall evaluate, plan, and make projections consistent with and supportive of its mission, goals, and objectives, and its size and scope. Techniques, procedures, time requirements, and specific methodologies used for evaluation, planning, and projections shall be developed by the music unit appropriate to the natures of the music disciplines offered at the institution. The music unit shall ensure that appropriate individuals are involved and appropriate information is available to accomplish the goals and scope of each evaluation, planning, and projections project. For example, students normally have regular opportunities to evaluate formally the curricular experiences in which they participate.

Evaluation, planning, and making projections are a set of activities that relate to all aspects of a music unit's work. Each music unit must determine the scope, breadth, and degree of formal systematic attention to this set of interconnected activities as it makes decisions about (1) mission, goals, and objectives; (2) present and future operational conditions; (3) resource allocation and development; and (4) specific programs and services.

Evaluation, projection, and planning associated with adding, altering or deleting curricula must address multiple, long-term programmatic and resource issues.

The music unit shall demonstrate that the educational and artistic development of students is first among all evaluative considerations. Regular, systematic attention shall be given to internal and external indicators of student achievement. Internal evaluation and reporting of evaluation of student achievement differentiates among levels of quality and among attainments. When various levels of programs are offered in the same field of study, differences in expectations about achievement must be specified.

Music units have available a broad range of evaluation techniques such as juries, critiques, course-specific and comprehensive examinations, institutional reviews, peer reviews, and the performance of graduates in various settings. The indicators chosen shall be analyzed and organized to produce a composite picture of the extent to which the educational and artistic goals and objectives of the music unit are being attained. In turn, this information is used as an integral part of planning and projection efforts. The music unit shall be able to demonstrate that students completing programs have achieved the artistic and educational levels and competencies outlined in applicable NASM standards.

Evaluation, planning, and projection must be pursued with sufficient intellectual rigor and resource allocations to be effective. However, the institution and the music unit should ensure and make clear that evaluation, planning, and projection development exists to serve the music unit's programs, rather than the reverse.

Evaluation, planning, and projection should contribute to general understanding about the relationships of parts to wholes, both for the music unit and its component programs. They should result in successful management of contingencies, opportunities, and constraints. They should produce realistic short- and long-term decisions. They should ensure a productive relationship between priorities and resource allocations.

R. Operational Standards for All Institutions for Which NASM Is the Designated Institutional Accreditor

Additional operational standards that apply to institutions for which NASM is the designated institutional accreditor may be found in Appendix I.A. Such institutions may or may not have regional or other institutional accreditation; they may be degree- or non-degree-granting; they may be not-for-profit or proprietary.

S. Operational Standards and Procedures for Proprietary Institutions

Additional operational standards that apply to proprietary institutions may be found in Appendix I.B.

III. STANDARDS FOR TWO-YEAR DEGREE-GRANTING PROGRAMS

A. Objectives

Two-year degree-granting programs in music are normally offered within the following general contexts: (1) terminal offerings which have an occupational emphasis; (2) terminal offerings providing instruction in music as an element of liberal education, without the intention of training for music occupations; (3) programs intended to prepare students for continuing study toward liberal arts or professional baccalaureate degrees in music.

B. Standards Applicability

1. Associate degree programs offering music courses in a terminal two-year program of occupational studies should follow standards in Section VI below.
2. Associate degree programs offering music courses as a major in a terminal two-year program of liberal studies should use as guidelines the standards for four-year institutions offering liberal arts degrees.
3. Associate degree programs offering music courses in a curriculum intended to lead, by transfer, to baccalaureate degree programs should follow the standards and guidelines for the music major transfer program found under the Community/Junior College section of this *Handbook*.

C. Commission Responsibility

Two-year programs operated by community/junior colleges will be reviewed by the Commission on Community/Junior College Accreditation. Two-year degree-granting programs operated by four-year undergraduate institutions or graduate institutions will be reviewed by the Commission on Accreditation.

IV. STANDARDS FOR THE GENERAL ENRICHMENT PROGRAM

An important goal of the music department of the community/junior college shall be to provide a meaningful music program for the general college student. Courses designed for this purpose as well as opportunities for participation in performance activities shall be available to students in all programs—transfer, terminal, and adult non-credit.

A. Basic Musical Studies

The institution shall offer opportunities for studies in appreciation and basic musicianship. These may be provided in music fundamentals courses for the classroom teacher or general

college student, introduction to music courses used in fulfilling humanities requirements, integrated humanities courses with significant musical components, or non-credit adult education courses.

B. Performance

The institution shall provide opportunities for studies and experience in solo and ensemble performance according to the faculty and facilities available. Private and/or classroom instruction (on both a credit and non-credit basis) may be offered for college students, adults in the community, and pre-college students.

V. STANDARDS FOR THE MUSIC MAJOR TRANSFER PROGRAM

Music is a highly specialized field requiring the development of many skills. In the collegiate setting this development must begin in the freshman year and continue throughout the four years of study. Music majors may not be able to fulfill all the general education curriculum requirements in the first two years. Therefore, courses may be spread over the four years of the college program.

NASM recognizes the responsibility of each community/junior college to offer the general enrichment program. The music major transfer programs shall be offered only by those institutions that can demonstrate the need for this program in terms of minimum music major enrollment criteria, and are in a position to commit adequate faculty, physical facilities, equipment, and library resources to maintain a quality program.

Institutions offering the music major program shall maintain a curricular program equivalent to the first two years of a four-year baccalaureate program. In this regard, the following shall serve as standards for community/junior colleges:

A. Basic Musicianship

Basic musicianship is developed in studies which prepare the student to function in a variety of musical roles, both primary and supportive. All music major transfer programs shall therefore provide the following throughout the two-year period:

1. Programs for developing skills and basic understanding of musical properties such as rhythm, melody, harmony, timbre, texture, and form. Schools that offer specialized professional programs must ensure that students have opportunities to develop a comprehensive grasp of the interrelationships of these elements as they form a basis for listening, composing, and performing.
2. Repeated opportunities for enacting in a variety of ways the roles of listener, performer, composer, and scholar, by responding to, interpreting, creating, analyzing, and evaluating music.
3. A repertory for study that includes various cultures and historical periods.

The competencies suggested by these components might be developed in traditional courses such as sight-singing, ear training, harmony, keyboard harmony, composition, or music literature, or in studies combining concepts and skills in varying degrees of integration.

B. Performance

Students shall be required to study performance privately or in classes throughout the two-year period. The curricular content of these courses should contribute to the development

of the highest level of performance on the major instrument and also provide training in secondary performance areas, usually piano. Essential experiences and goals are the following:

1. Performance of a cross-section of music from the various styles represented in the complete repertory of the particular performance medium.
2. The development of technical skills adequate to meet the needs of artistic self-expression.
3. The ability to read at sight.

Students shall be required to participate in at least one chamber or large ensemble each semester throughout the two-year period. Each ensemble shall be coached or conducted by a competent musician and the ensemble program as a whole shall reflect a serious and artistic approach.

Institutions should assist students to acquire knowledge from qualified professionals regarding the prevention of performance injuries.

C. Basic Analysis

Students shall be afforded opportunities to develop appreciation and understanding of music in both its cultural and historical contexts. This may be achieved in an interdisciplinary setting or in courses with a music emphasis. Students should be able to place compositions into historical and stylistic perspective. Institutions are encouraged to experiment with various types of music course offerings, and to be innovative in designing them, in order to meet the needs of their students.

D. Music Education

Students expecting to transfer to baccalaureate degree programs in music education shall be provided opportunities to gain background understanding and skills that support upper-division completion of competencies with wind, string, and percussion instruments and the voice essential to the teaching specialization (*see pages 84–85, Section VIII.1.3.b.*)

E. General Studies

The liberal arts component of a student's program shall be selected according to the requirements of each state for the specific colleges to which students will transfer, taking into consideration the NASM guidelines and recommendations for general studies listed under the standards for the various baccalaureate degrees in music.

Studies in foreign language are essential for students whose major performance area is voice.

VI. STANDARDS FOR TWO-YEAR VOCATIONAL PROGRAMS

A. General Standards

The awarding of a diploma for a two-year vocational degree implies the successful completion of a prescribed course of study oriented to the achievement of specific results.

All such programs must meet applicable operational standards. In addition:

1. Specific coherent goals and objectives shall be developed and published that include, but are not limited to, (a) subject matter, techniques, or issues to be addressed; (b) content,

methods, and perspectives used to consider subject matter, techniques, or issues; (c) expectations regarding breadth and depth; (d) aspirations for specific artistic, intellectual, or disciplinary engagement.

2. Operational assessments shall reveal consistent achievement of goals and objectives.
3. Title shall be consistent with content. Published materials shall be clear about the level and length of any degree program.
4. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content of the degree.
5. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.
6. There must be clear descriptions of what students are expected to know and be able to do upon completion and effective mechanisms for assessing student competencies against these expectations.
7. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.
8. The institution and music unit shall maintain and publish clear, valid information about any vocational connections or career or job placement agreements claimed by the institution.

B. Program Standards

A review of each two-year vocational degree program for purposes of accreditation must demonstrate that consistent with published goals, objectives, and expectations:

1. Students are achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques which are appropriate to their craft;
2. Students are developing an effective work process and a coherent set of ideas and goals, which are embodied in their work;
3. Students are developing a significant body of skills, sufficient for evaluation, and a level of artistry and/or technical proficiency and/or analytical competence acceptable for public presentation by the school;
4. Institutional performance with respect to operational standards in Section II above supports achievements of the general and program standards of Sections VI.A. and B.

To attain these objectives, it is assumed that work at the introductory level will be followed by increasingly advanced work.

STANDARDS FOR NON-DEGREE-GRANTING INSTITUTIONS AND PROGRAMS

I. BASIC CRITERIA FOR MEMBERSHIP

The National Association of Schools of Music recognizes two distinct types of programs in non-degree-granting schools of music:

1. Community Education Programs
2. Postsecondary Professional Education and Training Programs

Community education refers to non-degree-granting programs of study for children, youth, and adults in the institution's local community. These range from private lessons to large institutionalized programs with specialized professional faculty and administration. "Community Music School," "Preparatory Program," and "Community Division" are among the many titles used to designate such programs.

Postsecondary professional education and training refers to non-degree-granting programs of study in a particular field or fields of music. These programs are at the collegiate or graduate level.

The primary purpose of all non-degree-granting programs should be to provide the best possible environment for musical education and training. Such an environment should foster an understanding of the arts and an attitude of respect for their potential contribution to society.

In addition to the offerings of independent, strictly non-degree-granting schools, non-degree-granting music programs may be found in independent, degree-granting schools of music and in multipurpose colleges or universities offering degree and non-degree programs in music.

Regardless of institutional type, the composite institution offering non-degree-granting programs must meet the following basic criteria for membership:

1. The mission must reflect intent to offer music study in an institutional context.
2. The institution shall have a mission statement and one or more comprehensive programs consistent with that mission.
3. The institution shall maintain an enrollment sufficient to support its programs and to provide a sense of musical community.
4. An independent institution shall have been in operation for at least three consecutive years.
5. The institution shall maintain its programs on a regular academic-year basis.
6. Printed materials must accurately reflect the programs and policies of the institution.
7. All policies regarding the admission and retention of students, those pertaining to the school's evaluation of progress through its educational program, and those pertaining to financial support, financial aid, and scholarships shall be clearly defined in literature published by the institution.
8. All tuition, fees, and other charges, all policies pertaining thereto, as well as all financial aid policies, shall be clearly described in the institution's published literature.

9. Faculty members shall be qualified by educational background and/or professional experience for their specific teaching assignments. The institution shall list its faculty in its published literature.
10. The institution shall have facilities and equipment adequate to the needs of its educational program.
11. The institution shall either have library space and holdings adequate for its educational programs, or shall have made arrangements for its students and faculty to have access to appropriate library facilities in the immediate area.
12. The institution shall be licensed or chartered to operate as required by local and state legal codes. The institution shall meet all legal requirements to operate wherever it conducts its activities. Multipurpose postsecondary institutions offering programs in music and in other disciplines shall be accredited by the appropriate regional or institutional accrediting agency, unless such accreditation is not available.
13. A postsecondary non-degree-granting institution shall provide (or, in the case of foreign studies programs, be responsible for) all course work or educational services to support its educational programs at the professional, postsecondary level, or demonstrate that any cooperative or contracted course work or educational services at the professional, postsecondary level are provided by an outside institution or organization having accreditation as an entity by a nationally recognized accrediting agency.
14. The institution demonstrates commitment to a program of continued self-evaluation.

II. OPERATIONAL STANDARDS

A. Mission, Goals, and Objectives

Each non-degree-granting institution or program must have clear statements of mission, goals, and objectives that define its special, perhaps unique, function in the larger context of educational and artistic endeavor. There are numerous specific definitions, but normally, mission statements articulate broad connections between the institution's efforts in music and the world of art and intellect; goals are broad statements of aim, the specific needs toward which efforts are directed; and objectives are the specific steps for reaching goals. Goals usually imply something less remote and more definitive than mission, while objectives are components measurable in time, numbers, dollars, or specific activities.

Statements of mission, goals, and objectives must be appropriate to institutions of higher, preparatory, and/or community education; appropriate to the field of music; compatible with NASM standards; and must demonstrate that the fundamental purposes of the institution are educational. Areas normally covered include but are not limited to specific music and music-related fields, students to be served, teaching, creative work and research, service, performance, and the policies and resources needed for effectiveness in these areas. Choices of particular sets of mission, goals, and objectives bring specific educational, artistic, and resource obligations.

In multipurpose institutions, the mission, goals, and objectives of the music program must have a viable relationship to the mission, goals, and objectives of the institution as a whole.

Each non-degree-granting institution or program must demonstrate that its mission, goals, and objectives have guiding influence on all aspects of its work; for example, as the basis for (1) making educational and artistic decisions; (2) long-range planning, including the development of new curricula, innovative activities, expansion or reduction of programs or enrollments; and

(3) operational decisions, including admission practices, selection of faculty and staff, allocation of resources, evaluation, and administrative policies. Significant programmatic components such as certificate/diploma programs, research institutes, and major performance ensembles shall also have clearly defined goals and objectives: these shall have a viable relationship to the goals and objectives of the institution or program as a whole.

Statements concerning mission, goals, and objectives must be published and made available to various constituencies in order to create a common conceptual framework for achieving the program's aspirations. While the level of detail may vary with the particular constituency, statements should be basically consistent among all publications.

Mission, goals, and objectives have a critical relationship with all operational matters. The institution must have mechanisms for evaluating this relationship as conditions and contexts evolve, and for making changes as appropriate.

B. Size and Scope

Institutions are expected to demonstrate a positive relationship among the size and scope of music programs, the goals and objectives of these programs, and the human, material, and fiscal resources available to support these programs.

The study of music requires opportunities for interaction with other musicians. This interaction is critical not only in ensemble performance, but also in the development of all types of musical knowledge and skills. Therefore, institutions shall maintain: (1) sufficient enrollment to support the size and scope of programs offered; (2) an appropriate number of faculty and other resources to support the size and scope of programs offered; (3) sufficient offerings in music to support the various programs.

C. Finances

Financial resources shall be adequate in terms of (1) mission, goals, and objectives, and (2) size and scope. The audited financial statements of the institution shall reveal sound financial management in support of the educational program. Evidence of past and potential financial stability and long-range financial planning must be demonstrated. Budget allocations for personnel, space, equipment, and materials must be appropriate and sufficient to sustain the programs offered from year to year. Evidence must be provided demonstrating that financial support is sufficient to ensure continued operation in accordance with applicable NASM standards for the projected period of accreditation.

The institution shall maintain accurate financial records according to legal and ethical standards of recognized accounting practice. For privately supported institutions, this involves an annual audit with opinion prepared by an independent certified public accountant. Such audit is normally completed within 120 days, and must be completed within 180 days, after the close of each fiscal year. For tax-supported institutions, this involves a periodic audit with opinion as mandated by the legislative or executive branch of the government entity supporting the institution.

The institution shall publish all regulations and policies concerning tuition, fees, and other charges, and those concerning financial aid. It shall develop a tuition refund policy that is equitable to both the institution and the student.

D. Governance and Administration

The purpose of governance structures and administrative activities shall be to serve the mission, goals, and objectives of the institution and its programs. Governance shall assure educational, artistic, administrative, and financial continuity and stability. There shall be

evidence of long-range planning. The governance structure of the institution shall include a board of trustees with legal and financial responsibilities and adequate public representation.

The governance relationships of each organizational component of the institution, including the process by which they function and interrelate, shall be stated clearly in written form and should be publicly available. Administrators, faculty, and staff shall understand their duties and responsibilities and know the individuals to whom they are responsible. In multipurpose institutions, the music unit shall have reasonable and sufficient autonomy commensurate with its mission, goals, and objectives. It must have adequate representation to deliberative bodies whose work has an impact on its educational and artistic endeavors and results.

The governance relationships among trustees, administration, faculty, staff, and students shall demonstrate a primary focus on support of the teaching and learning process: (1) the board is legally constituted to hold the property, assets, and purposes of the institution in trust with responsibility for sustaining the institution and exercising ultimate and general control over its affairs; (2) the administration is empowered to operate the institution, provide optimum circumstances for faculty and students to carry out these purposes, and provide effective communications channels both inside and outside the institution; (3) the faculty has a major role in developing the educational program and in evaluating and influencing the standards and conditions that pertain directly to instruction, creative work, and research; and (4) as applicable, students' and parents' views and judgments are sought in those matters in which they have a direct and reasonable interest.

The institution must maintain an effective administrative organization and set of administrative personnel commensurate with its size and scope, and empowered by its trustees to direct and support the institution and its music programs toward the achievement of their mission, goals, and objectives. The administration must provide mechanisms for communication among all components of the institution or program.

The institution shall provide the music executive and other administrators of specialized areas sufficient time and staff to execute the required administrative and/or teaching duties effectively. The executive's responsibilities shall be clearly delineated, and executive authority shall be commensurate with responsibility.

The music executive should exercise leadership in program evaluation and planning, encourage faculty development, and promote among all faculty and staff a spirit of responsibility, understanding, and cooperation. The music executive should also nurture an environment that contributes to the pursuit of institutional and programmatic mission, goals, and objectives.

E. Faculty and Staff

1. Qualifications

The institution shall maintain faculties and staff whose aggregate individual qualifications enable accomplishment of its mission, goals, and objectives. Faculty members (full- and part-time) shall be qualified by earned degrees and/or professional experience and/or demonstrated teaching competence. All must be able to guide students and to communicate personal knowledge and experience effectively. Standard II.E.1 applies to studies, course work, and ensembles taken at the institution or under cooperative arrangements with another educational or performing institution, or in any other third-party arrangement.

A person's qualifications to teach performance, composition, and other applied subjects are significantly revealed by the individual's past and/or present involvement as a presenting performer or composer.

2. Number and Distribution

The number of faculty positions and their distribution among the specializations must be sufficient to achieve the mission, goals, and objectives, and appropriate to the size and scope of the programs offered. The institution must have clear, published definitions of faculty classifications, including eligibility definitions for full-time status, if applicable.

An institution or program shall distinguish in its printed literature between institutional and “workshop” faculty. For these purposes, institutional faculty shall be defined as those employed to teach on a regularly scheduled basis (at least biweekly) throughout an academic program of study.

Multiple faculty involved in any specific area of specialization should represent a diversity of background and experience in their field of expertise.

3. Appointment, Evaluation, and Advancement

The institution or program must have procedures for appointing and evaluating music faculty that promote objectivity and that ensure appropriate connections between personnel decisions and mission, goals, and objectives, especially as aspirations and purposes involve teaching, creative work, performance, research, scholarship, and service. Effective and fair evaluation is based on clear and accurate statements regarding responsibilities and expectations. The particular arrangement of elements and perspectives used to determine the quality of faculty work should be considered and articulated as clearly as possible for each faculty and staff member, especially at the time of appointment.

The institution must have procedures for the regular evaluation of all faculty.

4. Loads

Faculty loads shall be such that faculty members are able to carry out their duties effectively. Faculty members shall have adequate time to provide effective instruction, advise and evaluate students, continue professional growth, and participate in service activities expected by the institution. The teaching loads of those having administrative and consultative duties should be carefully developed to ensure an effective balance between teaching and administration. Institutions use a variety of methods for developing teaching loads. The choice of method is the prerogative of the institution.

For postsecondary professional institutions, policies concerning loads should be clearly developed and published with regard to the variety of educational, artistic, and administrative duties undertaken by faculty, and any conversions between clock hours and credit hours.

For postsecondary professional institutions, classroom instruction in lecture/seminar format is commonly weighted with studio private lessons on a 2:3 ratio, that is, two hours of classroom instruction is equated with three hours of private instruction. Music faculty teaching only classroom/seminar courses should have their load determined in the same way as faculty in other departments of the institution. Statistical information regarding current practice is published and available from NASM.

5. Student/Faculty Ratio

Some balance, appropriate to each institution and each program, must be maintained between the number of students and the number of faculty. The institution must demonstrate that its student/faculty ratio is consistent with the size, scope, goals, and objectives of the programs offered.

6. Faculty Development

Institutions and programs must encourage continuing professional development, even if funding is limited. Sabbatical or other professional leaves; participation in activities that foster exchanges of ideas; cooperative activities and research, scholarship, and course preparation are encouraged. Whatever the institution's faculty development policies and mechanisms, the primary initiative for professional growth rests with each faculty member.

7. Support Staff

Support staff shall be provided commensurate with mission, goals, objectives, size, and scope.

F. Facilities, Equipment, and Safety

The following facilities shall be provided as appropriate to the mission, goals, and objectives, and to the size and scope of non-degree-granting music programs: classrooms, faculty teaching studios and offices, student practice rooms, ensemble rehearsal rooms, auditoriums for concerts, a music library, storage facilities, and administrative offices. Space allotted to any function must be adequate for the effective conduct of that function.

Equipment adequate for the work of the institution or program shall be provided as appropriate to the mission, goals, and objectives, and to size and scope. Equipment includes grand pianos; upright pianos; pipe and/or electronic organs; electronic instruments and equipment; recording equipment; audio and video playback equipment for libraries, listening rooms, and classrooms; orchestral and band instruments; computers; supplies; and any necessary audio/visual aids.

Facilities and equipment shall be adequate to support faculty needs, all offerings and all students enrolled in them, and be appropriately specialized for advanced work.

Budget provisions shall be made for adequate maintenance of the physical plant and equipment. Acoustical treatments appropriate to music facilities shall be provided. Institutions and programs with goals and objectives in areas that require constant updating of equipment must demonstrate their capacity to remain technologically current.

All instructional facilities shall be accessible, safe, and secure, and shall meet the standards of local fire and health codes.

All facilities and equipment should produce an environment conducive to learning and be sufficient to enable faculty and students to focus on artistic and academic endeavors. Each institution or program should maintain a plan for the regular upkeep of its facilities and upkeep and replacement of equipment. The plan should be developed consistent with goals and objectives, size and scope, and prospective changes.

G. Library and Learning Resources

Adequate library, learning, and information resources must be readily available to support both the music programs offered and the needs of faculty and enrolled students. Library materials must be current and relevant to the programs offered.

Institutional libraries must have adequate resources to maintain and enlarge the collections and to provide professional and support staff. Institutions providing access to library facilities in the immediate area must demonstrate that the library used has a collection

adequate to support the program, and that policies and procedures for access are appropriate to the needs of the students and faculty.

H. Recruitment, Admission-Retention, Record Keeping, and Advisement

Communications with prospective students and parents must be accurate and presented with integrity. Recruitment goals, policies, and procedures shall be ethical, controlled by the institution and compatible with goals and objectives. In postsecondary professional programs, institutions recruit and admit students only to programs for which they show aptitudes and prospects for professional success.

In postsecondary institutions, admissions evaluation procedures and counseling services must be clearly related to the goals and objectives of the institution's music programs. Such institutions must not compensate recruiters directly on an individual or aggregate per-student-yield basis or otherwise create conflicts of interest for recruitment personnel or the institution.

Admission to particular programs of music study must be correlated to the institution's ability to provide the requisite course work and experiences at the appropriate level for all students enrolled.

In programs that lead to a certificate or diploma, retention policies must be (1) appropriate to the goals and objectives of the institution's curricular programs, (2) clearly defined, (3) published for students and faculty, and (4) applied with rigor and fairness.

The institution shall maintain accurate, up-to-date records of each student's educational progress, which may include courses taken, grades, repertory studied, performances, and the results of other appropriate evaluations.

Students with specific career goals should be engaged in a continuous advisement program related to their area of specialization. Advisement should reflect concern for the student's goals and should provide assistance with the selection of courses that serve as appropriate preparation for advanced study. Students should have access to information concerning available career options in music.

I. Credit and Time Requirements for Postsecondary Professional Programs

<i>Note: the standards in this section (I) do not apply to community education programs.</i>
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1. Program Lengths

Non-degree-granting programs have semester, quarter, clock hour, and/or other time requirements commensurate with the subject matter taught and the goals and objectives of specific programs.

The total time requirement for any program must be commensurate with the number of credit hours required to complete the program. Reasonable total time requirements must be formulated and published.

2. Awarding Credit

Credit shall be awarded consistently according to the published credit policies of the institution and in compliance with NASM standards. Normally, a semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks. Correspondingly, a quarter hour of credit represents at least three hours

of work each week for a period of ten or eleven weeks. Credit for short-term offerings must be computed on the same basis.

In lecture-discussion courses, normally one hour of credit is given for one period of recitation (50 minutes) plus two hours of preparation each week of the term. In laboratory or ensemble courses, normally one hour of credit is given for two or three 50-minute recitation periods per week.

When institutions offer programs and courses for abbreviated time periods, or in independent study, they must ensure that students completing such programs or courses acquire levels of knowledge, competence, and understanding comparable to that expected of students completing work in the standard time period. For example, in order to earn one hour of credit during a summer session, students must attend approximately the same number of class hours and make the same amount of preparation as they would in attending a one-hour-per-week course for one term during the regular academic year.

3. Transfer of Credit

In granting course credit to transfer students, the receiving institution shall maintain policies to assure that the overall educational experience of the transferring student is at least equal in quality to that of the student taking all of his or her work at the member school.

Transfer credit should be granted for courses taken at another institution only when the course work involved and the level of the transfer applicant's achievement in it permit the student to complete the remaining course work successfully.

Membership in the Association carries with it no obligation to accept, without examination, music credits from other member schools.

4. Published Policies

The institution must publish clear policies concerning program length and credit-granting policies, including indications of courses that carry or do not carry credit in specific circumstances.

J. Published Materials – Web Sites

Published materials concerning the institution or program shall be clear, accurate, and readily available. Published materials include Internet Web sites and any other forms of information distribution. A catalog or similar document(s) shall be published at least biennially and shall cover mission, goals, and objectives; size and scope; curricula; faculty; administrators and trustees; locale; facilities; costs and refund policies; rules and regulations for conduct; any quantitative, qualitative, and time requirements for admission, retention, and completion of programs; school calendar; policies and procedures for due process; and accreditation status with NASM and other appropriate accrediting agencies. Costs; qualitative, quantitative and time requirements; and calendars shall have an appropriate relationship to mission, goals, objectives, curriculum, and subject matters taught. Program titles shall be consistent with content. When an institution or program offers work that is given academic credit by another institution, the source of the credit and any credential it leads to must be clear.

In addition to a standard catalog, the institution or program should maintain published documents of sufficient clarity and detail to facilitate understanding about all aspects of its work among administrators, faculty, students, parents, and other constituencies.

Through means consistent with its mission, goals, objectives, and resources, (1) the institution or (2) the music program, either separately or in conjunction with the institution, shall routinely provide reliable data and information to the public concerning the achievement of its purposes. The institution and the music unit shall have readily available valid documentation for any statements and/or promises regarding such matters as program excellence, educational results, success in placement, and achievements of graduates or faculty.

Published materials must clearly distinguish those offerings, courses, services, and personnel available every academic year from those available on a less frequent basis. Publications should not list as current any courses not taught for two consecutive years that will not be taught during the third consecutive year.

K. Branch Campuses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program

The institution shall protect the use of its name and by doing so, protect the integrity of its accredited status. Various terminologies are used to describe affiliated entities and activities. The terminology used in this section designates functions and organizational structures. NASM policies and standards are applied according to these functions and organizational structures, irrespective of the terminology used to designate them.

In postsecondary education, a branch campus is normally considered a separate institution within the same corporate structure as the main campus. A branch normally offers a complete program leading to an academic credential or provides community education services, and has a significant amount of local responsibility for administrative control and academic affairs. Branch campuses must have and advertise the same name as the main campus, and must be identified in the catalog or catalog supplement and in other publications of the main campus. The branch may publish its own catalog. It is not necessary for the branch to offer all of the programs that are offered at the main campus; however, the catalog of the main campus must clearly identify the programs offered only at the branch campus.

In postsecondary education, an extension ordinarily does not offer a complete program of study leading to an academic credential. Extension activities may include courses in programs offered for credit off-campus or through continuing education, evening, or weekend divisions. Extension programs may be affiliated with either the main campus or branch campus, and, as appropriate, must be identified in the catalog of either the main or the branch campus.

The institution must ensure that all branch campus, extension, or similar activities are considered integral parts of the institution as a whole, that they maintain the same academic standards as courses and programs offered on the main campus; and that they receive sufficient support for instructional and other needs. Students involved in these programs must have convenient access to all necessary learning resources. The institution must maintain direct and sole responsibility for the academic quality of all aspects of all programs and must ensure adequate resources. In extension and similar services, on-campus faculty have a substantive role in the design and implementation of programs. If programs or courses use special instructional delivery systems such as computers, television, videotape, or audiotape, appropriate opportunities must be provided for students to question and discuss course content with faculty.

The nature and purpose of any use of the institution's name must be clearly and accurately stated and published.

Accreditation in music does not automatically transfer when a branch campus becomes independent or if an extension facility becomes a branch campus. Institutions must keep NASM informed of discussions and actions leading to the establishment of branch campuses

or extensions or to any expanded affiliative uses of the institution's name when music programs for majors or professionals are involved.

L. Distance Learning

Distance learning involves programs of study conducted entirely or partially away from regular face-to-face interactions between teachers and students in classrooms, tutorials, laboratories, and rehearsals associated with course work, degrees, and programs on the campus. The distance aspect of these programs may be conducted through a variety of means, including teaching and learning through electronic systems. Distance learning programs must meet all NASM operational and curricular standards for programs of their type and content. This means that the functions and competencies required by applicable standards are met even when distance learning mechanisms predominate in the total delivery system. Programs in which more than 40 percent of their requirements are fulfilled through distance learning will be designated as distance learning programs in the *NASM Directory*.

Mission, goals, and objectives shall be clear. The institution must demonstrate that such purposes can be delivered through proposed systems of distance learning.

Delivery systems must be logically matched to the purposes of each program. Delivery systems are defined as the operational interrelationships of such elements as program or course content, interactive technologies, teaching techniques, schedules, patterns of interaction between teacher and student, and evaluation mechanisms.

The institution must determine and publish for each distance learning program or course (1) requirements for technical competence and (2) any technical equipment requirements. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.

The institution shall publish information regarding the availability of academic and technical support services.

The institution shall have mechanisms for assuring consistency in the application of policies, procedures, and standards for entering, continuing, and completing the course or program. Specific evaluation points shall be established throughout the time period of each course or program.

When an identical program, or a program with an identical title, is offered through distance learning as well as on campus, the institution must be able to demonstrate functional equivalency in all aspects of each program. Mechanisms must be established to assure equal quality among delivery systems.

Instructions to students, expectations for achievement, and evaluation criteria must be clearly stated and readily available to all involved in a particular distance learning program. Students must be fully informed of means for asking questions and otherwise communicating with instructors and students as required.

The institution must provide financial and technical support commensurate with the purpose, size, scope, and content of its distance learning programs.

M. Disciplines in Combination (Inter-, Multi-, Co-Disciplinary Programs, etc.)

To some extent, every program represents a combination of modes of thought and inquiry, and thus, some combination of disciplinary perspectives. However, when an institution decides to offer any program which is explicitly designated as a multi- or interdisciplinary

combination and in which music is either the primary or home discipline or constitutes over 25% of program content, the following operational standards apply in addition to those applicable to all other music programs:

1. Specific coherent goals and objectives shall be developed and published that include, but are not limited to, (a) subject matter, issue, or problem to be addressed; (b) content, techniques, and perspectives used to consider subject matter, issue, or problem; (c) expectations regarding breadth and depth; (d) aspirations for specific intellectual, disciplinary, or artistic engagement; (e) aspirations for juxtaposing, combining, applying, integrating, or synthesizing the disciplines involved.
2. Operations shall reveal coherent achievement of goals and objectives.
3. Terminology shall reflect accurately the type(s) of disciplinary combinations represented or used.
4. Titles shall be consistent with content. Published materials shall be clear about the status of any curricular program with respect to constituting a major, a minor, or field for independent study, etc.
5. Applicable prerequisites for courses or programs shall be clearly stated, especially with regard to levels of competence in specific disciplines that are to be combined.
6. There must be clear descriptions of what students are expected to know and be able to do upon completion.
7. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.
8. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, or programs, and to the collaborative approach(es) involved.

N. Programs in or Based on Electronic Media

Computers and associated electronic media have expanded possibilities for the education of musicians and other artists. Institutions have a large number of options for establishing goals for curricula and course work. Choices include, but are not limited to, the following categories:

1. **Disciplinary Goals.** Programs may concentrate in, represent combinations of, or integrate studies in such areas as the standard music disciplines, computer science, engineering, design, animation, film/video, languages, the psychology of perception, and many others. Within music, new technologies may develop additional fields.

Programs may seek to use electronic media and technology as a tool to do work in a pre-existing field. Programs may also combine fields in various ways to develop new sets of knowledge and skills for various applications. Institutions may also seek to create new fields, or to address emerging niches in particular job markets.
2. **Technology Goals.** These range from how a technology works, to how to work it, to how to work with it, to how to do work with it, to how to understand it, to how to integrate it. Programs may concentrate on one or more technologies. Technology goals may also include how to build technologies, how technologies evolve, or the impacts of technology.
3. **Problem Solving Goals.** Each program represents a particular set of goals and objectives for identifying and solving problems. The level, nature, and complexity of the problems to be solved delineate the program's character and the projected accomplishments of its graduates.

4. **Delivery System Goals.** A wide variety of practices work as long as within each program or curriculum, delivery systems are consistent with the achievement of specific goals necessary to the success of that program. In addition to traditional formats, team-based teaching, learning, projects, and evaluations are common in electronic media programs.
5. **Specialization Goals.** The range here includes programs that provide a broad foundation as the basis for future specializations to programs that are specifically focused on a particular field or subparts thereof. Connections and specializations involving music, various design fields, photography, animation, film and video, Web/Internet applications, movement and dance, theatre, computer science, and pedagogies at various levels are among the most usual areas of focus.
6. **General Basic Goals for Education in Music.** Each program makes a choice regarding the extent to which it addresses foundation principles and techniques in and of themselves or in some combination with a more specialized purpose.
7. **General Liberal Education Goals.** A determination is made regarding the extent to which elements or composite goals for education in the humanities, sciences, social sciences, and other arts are included in the program.

In reviewing programs in or based on electronic media and technology, the Commission will consider the extent to which electronic technology is used in the context of programs in the standard music disciplines discussed elsewhere in the Handbook. Given the extent to which electronic media and technology are the focus of such programs, the standards in this section may apply along with the standards for the home field. Programs with goals and objectives centered on new approaches and combinations will be reviewed by the standards in this section and, as applicable, by those that address distance learning and disciplines in combination.

All curricula must meet applicable operational standards and general standards for education and training programs. In addition:

1. Specific coherent goals and objectives shall be developed and published that include, but are not limited to (1) subject matter, techniques, technologies, disciplines, or issues to be addressed; (2) content, methods, and perspectives used to consider subject matter, techniques, technologies, disciplines, or issues to be addressed; (3) expectations regarding breadth and depth, including the degree of specialization; (4) expectations regarding problem setting and solving capabilities; (5) aspirations for specific artistic, intellectual, scientific, or other disciplinary engagement.
2. Curriculum and other program requirements shall be consistent with goals and objectives.
3. The program title shall be consistent with its curriculum content.
4. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines or technologies central to the artistic or educational purposes and content of the program. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
5. The institution must determine and publish any technical equipment requirements for each program or course. The institution must have means for assessing the extent to which prospective students meet these requirements before they are accepted or enrolled.
6. There must be clear descriptions of what students are expected to know and be able to do upon completion, and effective mechanisms for assessing student competencies against these expectations. Normally, expectations and competencies can be related to all or

several of the seven goals areas outlined above. The level of the competency expected shall be consistent with the level of the degree or program offered.

7. The institution must be able to substantiate any claims for preparation of students for entry into specific vocations or professions.

Information required in items 1, 4, 5, and 6 above must be presented in catalogs and promotional materials available to the public.

As in the case with all curricula, the institution must provide adequate resources and demonstrate that programs are meeting their artistic and educational goals in terms of student competencies.

O. Community Involvement and Articulation with Other Schools

Although non-degree-granting institutions will vary in the intensity of their community involvement according to their various objectives and types of program offerings, it is expected that all non-degree-granting institutions and programs will cooperate with local schools, performing organizations, and arts agencies.

P. Evaluation, Planning, and Projections

Evaluations provide analyses of current effectiveness; planning provides systematic approaches to the future; and projections create understanding of potential contexts and conditions.

The institution or program shall evaluate, plan, and make projections consistent with and supportive of its mission, goals, and objectives, and its size and scope. Techniques, procedures, time requirements, and specific methodologies used for evaluation, planning, and projections shall be developed appropriate to the natures of the music disciplines offered at the institution. The institution or program shall ensure that appropriate individuals are involved and that appropriate information is available to accomplish the goals and scope of each evaluation, planning, and projections project. For example, students (and parents, where appropriate) normally have regular opportunities to evaluate formally the curricular experiences in which they (or their children) participate.

Evaluation, planning, and making projections are a set of activities that relate to all aspects of an institution's or program's work. Each institution or program must determine the scope, breadth, and degree of formal systematic attention to this set of interconnected activities as it makes decisions about (1) mission, goals, and objectives; (2) present and future operational conditions; (3) resource allocation and development; and (4) specific programs and services.

Evaluation, projection, and planning associated with adding, altering or deleting offerings must address multiple, long-term programmatic and resource issues.

The institution or program shall demonstrate that the educational and artistic development of students is first among all evaluative considerations. Regular, systematic attention shall be given to internal and external indicators of student achievement. Internal evaluation and reporting of evaluation of student achievement differentiates among levels of quality and among attainments. When various levels are offered in the same field of study, differences in expectations about achievement must be specified.

There are a broad range of evaluation techniques such as juries, critiques, course-specific and comprehensive examinations, institutional reviews, peer reviews, and the performance of students in various settings. The indicators chosen shall be analyzed and organized to produce a composite picture of the extent to which the educational and artistic goals and

objectives are being attained. In turn, this information is used as an integral part of planning and projection efforts. The institution or program shall be able to demonstrate that students achieve the artistic and educational levels and competencies outlined in applicable NASM standards.

Evaluation, planning, and projection must be pursued with sufficient intellectual rigor and resource allocations to be effective. However, the institution should ensure and make clear that evaluation, planning, and projection development exists to serve its programs, rather than the reverse.

Evaluation, planning, and projection should contribute to general understanding about the relationships of parts to wholes, both for the institution and for its component programs. They should result in successful management of contingencies, opportunities, and constraints. They should produce realistic short- and long-term decisions. They should ensure a productive relationship between priorities and resource allocations.

Q. Operational Standards for All Postsecondary Institutions for Which NASM Is the Designated Institutional Accreditor

Additional operational standards that apply to postsecondary institutions for which NASM is the designated institutional accreditor may be found in Appendix I.A. Such institutions may or may not have regional or other institutional accreditation; they may be degree- or non-degree-granting; they may be not-for-profit or proprietary.

R. Operational Standards and Procedures for Proprietary Institutions

Additional operational standards that apply to all proprietary institutions may be found in Appendix I.B.

III. GENERAL CONTENT STANDARDS

Each institution must have clearly defined goals and objectives for its non-degree-granting programs that indicate its degree of involvement with the following content areas: performance, aural skills and analysis, composition and improvisation, repertory and history, technology, and other subjects or fields central to its mission. Choices among the areas and emphases within each area are the prerogatives of each institution. Choices must be consistent with the overall mission and with the requirements of specific program offerings. Work in any of these content areas offered by an institution is pursued and evaluated as appropriate to students' ages and degrees of involvement. The following descriptions indicate the basic scope of each content area listed above. They do not represent standards that are applicable to every student or program.

- A. Performance** may include but is not limited to studying and presenting a variety of music from the complete repertory of a particular performance medium, developing technical skills adequate to meet the needs of artistic self-expression, and improving the ability to read at sight. It may also include participating in small and/or large ensembles that are coached or conducted by a competent musician.

Institutions should assist students to acquire knowledge from qualified professionals regarding the prevention of performance injuries.

- B. Aural skills and analysis** includes but is not limited to developing an understanding of the common elements and organizational patterns of music such as rhythm, melody, harmony, timbre, texture, and form. It may also involve responding to, interpreting, analyzing, and

evaluating music and musical performances. For students with professional orientations or aspirations, it includes developing sufficient knowledge of musical forms, processes, and structures to use this knowledge in compositional, performance, scholarly, pedagogical, and historical contexts, according to the requisites of their specializations. At advanced levels, it includes the ability to place music in historical, cultural, and stylistic contexts.

- C. Composition and improvisation** includes but is not limited to developing an understanding of musical organization sufficient to manipulate the common elements in imitative or creative ways.
- D. Repertory and history** includes but is not limited to familiarity with music from a variety of cultural sources, historical periods, and media.
- E. Technology** includes but is not limited to developing an understanding of technological applications in such areas as composition, performance, analysis, research, teaching, etc.

IV. STANDARDS FOR COMMUNITY EDUCATION INSTITUTIONS AND PROGRAMS

A. Program Offerings

Normally, community education institutions offer programs in one or more of the following areas. Each institution chooses the area or areas that it will offer, as well as specific titles of offerings.

Each area constitutes a wide variety of teaching philosophies and specific methodologies. Choices among these are the prerogatives of the institution.

1. Early Childhood

Classes and musical activities for young children, some of which focus on music exclusively, and others of which combine music, movement, and other activities. The goal is to introduce young children to music and to begin the foundation for lifelong involvement.

2. Performance

Individual lessons or group study in small or large ensembles that develop competence in a particular instrument or the voice.

3. Music Theatre/Opera

Individual and group lessons and experiences that combine voice, drama, and movement studies.

4. Musicianship/Appreciation

Private instruction or course work in such areas as sight singing, ear training, harmony, keyboard harmony, composition, improvisation, music theory, and music history. Also includes studies which combine concepts and skills from these areas in varying degrees of integration.

5. Music Therapy

The use of music in the accomplishment of therapeutic aims: the restoration, maintenance, and improvement of mental and physical health.

6. Teacher Training Programs

Postsecondary programs of various lengths focused on a particular discipline or methodology.

7. Programs in Other Music Specializations

Offerings in one or more specializations within music, in addition to those listed above.

8. Programs in Other Disciplines

Offerings in one or more of the arts or related disciplines in any of the categories equivalent or similar to those appropriate for music as outlined above.

Program offerings may or may not lead to a certificate or diploma. If they do, appropriate standards in Section VI also apply.

Each institution defines its specific goals and objectives among and within each of these or any other program areas.

B. Program Expectations

A review of each institutional offering for purposes of accreditation must demonstrate that:

1. Students are achieving a measurable degree of advancement toward the fulfillment of program goals and objectives;
2. Students are appropriately engaged and/or are developing an effective work process;
3. Students are acquiring a body of knowledge and skills sufficient for evaluation and a level of competence acceptable for presentation within and/or beyond the school;
4. Institutional performance with respect to the operational standards in Section II above supports achievement of the general and program standards of Sections III, IV, VI, and VII as applicable.

To attain these objectives, it is assumed that work at the introductory/foundation level will be followed by increasingly advanced work.

V. STANDARDS FOR POSTSECONDARY PROFESSIONAL PROGRAMS

A. Program Offerings

Curricular and other offerings of postsecondary professional non-degree-granting institutions range from specific programs in highly specialized areas to comprehensive programs in specific fields or the field of music as a whole. Such offerings may include but are not limited to performance, composition, improvisation, music theory, analysis, musicianship, history, technology, and various programs that combine music with other disciplines. Program offerings may or may not lead to a certificate or a diploma. If they do, appropriate standards in Section VI also apply. Each institution must clearly define its goals and objectives for each program offering.

B. Program Expectations

A review of each institutional program for purposes of accreditation must demonstrate that:

1. Students are achieving a measurable degree of technical mastery in at least one of the traditional or innovative techniques which are appropriate to their craft;
2. Students are developing an effective work process and a coherent set of ideas and goals which are embodied in their work;
3. Students are developing a significant body of skills, significant for evaluation, and a level of artistry and/or technical proficiency and/or analytical competence acceptable for public presentation by the school;
4. Institutional performance with respect to the operational standards in Section II above supports achievements of the general and program standards of Sections III, VI, and VII as applicable.

To attain these objectives, it is assumed that work at the introductory/foundation level will be followed by increasingly advanced work.

VI. STANDARDS FOR SPECIFIC NON-DEGREE-GRANTING CERTIFICATES AND DIPLOMAS

NASM recognizes that it is the responsibility of each institution to determine for itself the appropriateness of offering certificate or diploma (or equivalent) programs. Although the Association neither encourages nor discourages such programs, the following standards will apply when certificate or diploma programs are offered.

A. General Standards

The awarding of a certificate, diploma, or equivalent, implies the successful completion of a prescribed course of study oriented to the achievement of specific results.

All certificate or diploma (or equivalent) programs must meet applicable operational standards and standards for education and training programs. In addition:

1. Specific coherent goals and objectives shall be developed and published that include, but are not limited to, (a) subject matter, techniques, or issues to be addressed; (b) content, methods, and perspectives used to consider subject matter, techniques, or issues; (c) expectations regarding breadth and depth; (d) aspirations for specific artistic, intellectual, or disciplinary engagement.
2. Operational assessments shall reveal consistent achievement of goals and objectives.
3. Title shall be consistent with content. Published materials shall be clear about the level and length of any certificate or diploma (or equivalent) program.
4. Applicable prerequisites for courses or curricula shall be clearly stated, especially with regard to levels of competence in specific disciplines central to the artistic or educational purposes and content of the certificate or diploma (or equivalent).
5. Guidance, counseling, and mentoring shall be adequate to support the achievement of purposes.
6. There must be clear descriptions of what students are expected to know and be able to do upon completion and effective mechanisms for assessing student competencies against these expectations.

7. Evaluation mechanisms shall be consistent with the goals defined for specific courses, projects, programs, or curricula, and to the specific approach(es) involved.

NASM discourages the use of certificate programs to produce an atmosphere of competition which detracts from a common sense of musical community within the institution.

B. Pre-Professional Certificate Programs (in addition to Standards for All Certificate Programs)

1. **General Guidelines.** The pre-professional certificate program is a formal course of studies offered by the institution to provide training on the secondary level to develop musical competence at least equivalent to the entrance requirements of NASM member institutions offering professional baccalaureate degrees in music.

While policies and procedures concerning admission to the pre-professional certificate program will vary from institution to institution, essential components of the process are:

- a. a determination of the student's potential for advanced music study,
- b. a thorough explanation of the certificate program's requirements.

Through an appropriate and structured counseling process, the matters listed above and information covering future study and professional opportunities should be discussed with students and parents throughout the program.

2. Essential Competencies, Experiences, and Opportunities

a. Performance

- (1) Achievement of the highest possible level of performance. It is assumed that study in the major performing medium will continue throughout the entire certificate program.
- (2) Solo and ensemble experience in a variety of formal and informal settings.
- (3) Opportunities for study in secondary performance areas. In most cases, keyboard study is appropriate and should be encouraged.

b. Basic Musicianship

- (1) Students should develop fundamental musicianship, including basic understanding of musical properties such as rhythm, melody, harmony, timbre, texture, and form; abilities to respond to, interpret, create, analyze, and evaluate music; and sight-reading and aural skills.
- (2) Students should develop a general knowledge of music history through performance, listening, and discussion to enable them to place compositions in historical and stylistic perspective.
- (3) Evidence of achievement in basic musicianship must be determined through formal examination procedures.

c. Final Project

A final project before certification is essential. Although most students will choose to perform a public recital in fulfillment of this requirement, students who show

exceptional promise and inclination toward composition or music history may undertake other appropriate projects in lieu of the recital.

C. Other Elementary/Secondary Certificate Programs

The awarding of a certificate implies the successful attainment of certain competencies at the elementary and/or secondary level either through course work or individual study.

Certificate programs usually provide a curriculum of performance studies combined with other studies in music. Certificates indicating a level of achievement, such as Junior, Intermediate, Senior, and College Preparatory Certificates, are examples of this type. In certain instances, however, a course of study which has a specific emphasis may be appropriate. Examples are Certificates in Basic Musicianship or Performance.

It is essential that the institution provide a clear statement of the entrance requirements, objectives, level of the program, and completion requirements for all types of certificate programs offered. This information shall be available to students and parents, and opportunities for counseling and discussion in this regard shall be provided.

All certificate programs shall contain opportunities for continuing development in basic musicianship and appreciation as described in Section III above.

D. Postsecondary Professional Programs

1. Admission Policies. Applicants to postsecondary diploma or certificate (or similar) programs at non-degree-granting institutions must have a high school diploma or its recognized equivalent. Students who are currently attending high school or who have not received their high school diploma or equivalent may attend classes in the diploma or certificate program but are considered special students and are not candidates for the diploma or certificate. Special students who subsequently complete high school or who pass the G.E.D. examination or a nationally recognized equivalent may apply for advanced standing or similar statuses in the postsecondary diploma or certificate program, according to the policies of the institution.

2. General Guidelines. The awarding of a diploma or certificate implies the successful completion of a formal course of study on the postsecondary (undergraduate or graduate) level. Diploma programs usually indicate a course of general music studies; however, some institutions grant diplomas for completion of curricular programs with specific emphases. Normally, certificate programs indicate a specific emphasis.

It is essential that the institution provide a clear statement of the entrance requirements, objectives, level of the program, and completion requirements for each diploma or certificate program it offers. This information shall be available to prospective students, and opportunities for counseling and discussion in this regard shall be provided.

3. Essential Competencies, Experiences, and Opportunities

a. General Programs

Students shall be expected to develop competencies as implied by the structure and objectives of the diploma or certificate program. The content and standards of the courses used to develop these competencies should be no less rigorous than those found in similar programs at the same level in degree-granting institutions.

b. Programs with Specific Emphasis—Performance, Musicianship Skills, Theory, History, etc.

Students shall be expected to develop the same competencies in the area of specific emphasis as those required for degree programs at the level of the diploma or certificate course.

**VII. STANDARDS FOR BOARDING OR DAY SCHOOLS
OFFERING GENERAL EDUCATION**

The General Standards for Operations and the General Standards for Curricula Common to All Non-Degree-Granting Institutions will apply. In most cases the same criteria as those outlined for certificate programs will also apply, although a structured certificate program is not essential. Special attention is drawn to the criteria outlined for the Pre-professional Certificate.

NASM will process applications for membership only from those college preparatory schools having pre-professional programs in music that allow at least 20% of the credits for graduation to be pre-professional courses in music performance, theory, history of music, and musicianship studies.

NASM expects that such schools will be accredited by the appropriate regional accrediting agency. If such regional accreditation is not available, the special procedures outlined in the Rules of Practice and Procedure (Article II, Section 3, paragraph 3) will apply.

NOTE ABOUT APPENDICES

The following appendices consist of various documents that are supplementary to the standards, guidelines, policies, and procedures outlined in the main body of this *Handbook*. Some of these documents have been, or continue to be, circulated as separate entities; others have always existed as part of the *Handbook*. For convenience, they have been brought into this *Handbook* and grouped into four categories:

1. Standards (*Appendices I.A through F*)

These appendices consist of operational and curricular standards that apply to specialized institutions or programs. Some of these represent joint agreements with other accrediting bodies.

2. Guidelines and Advisories (*Appendices II.A through C*)

These appendices are statements which do not have the force of threshold standards, but which rather amplify or explain particular standards or make recommendations on operational or curricular issues based on consensus within the music profession.

3. Policies (*Appendices III.A through E*)

These appendices range from statements of a general philosophy of arts accreditation to specific policies followed by the NASM staff and elected officials regarding accreditation matters.

4. Procedures (*Appendices IV.A through D*)

These appendices consist of specialized procedures applicable to a limited number of institutions or to accreditation visits made jointly by NASM and other agencies.

APPENDIX I.A

SPECIFIC OPERATIONAL STANDARDS FOR ALL INSTITUTIONS OF HIGHER EDUCATION FOR WHICH NASM IS THE DESIGNATED INSTITUTIONAL ACCREDITOR

The following standards apply only to independent institutions of higher education which offer professional education and training in music and for which NASM is the designated institutional accreditor. Such institutions may or may not have regional or other institutional accreditation; they may be degree- and/or non-degree-granting; they may be not-for-profit or proprietary.

I. STANDARDS FOR ACCREDITATION

In addition to meeting all operational and curricular standards of the Association appropriate to the scope of programs offered, institutions of higher education for which NASM serves as the institutional accrediting body shall meet the following standards:

A. Title

The descriptive title of the institution shall be appropriate to its purpose, size, and complexity.

B. Finances

The institution must demonstrate that tuition and other fees are reasonable and appropriate in relation to subject matters taught; to the goals, objectives, and time requirements of the degrees, credentials, or programs offered; and to any other relevant variables.

The institution must have an annual audit with opinion prepared by an independent certified public accountant. The annual audit must be completed within 180 days after the close of each fiscal year.

C. Governance and Administration

Note: Paragraphs one and six below apply to not-for-profit institutions. The remaining paragraphs apply to both not-for-profit and proprietary institutions.

A not-for-profit institution must have a governing board consisting of at least five members which has the duty and authority to ensure that the overall mission of the institution is carried out. The governing board must be the legal body responsible for the institution which it holds in trust. The presiding officer of the board, along with a majority of other voting members, must have no contractual, employment, or personal or familial financial interest in the institution. The board must have adequate representation of the public interest recognizing that institutions serve a public purpose when they provide educational services and opportunities. Public representatives receive no financial benefit from the operation of the institution.

For all institutions, the duties of the board include securing financial resources to support the achievement of institutional mission, goals, and objectives. The board is responsible for approving the annual budget, reviewing periodic fiscal audits, and approving the long-range financial plan.

In all institutions, the board shall maintain policies concerning conflict of interest, both with respect to its own actions and to actions of administration, faculty, and staff.

All institutions must have an official document that defines board duties, responsibilities, and operations, including the number of members, length of service, rotation policies, organization and committee structure, and frequency of regular meetings. Board policies shall clearly state that no member or committee acts in place of the board, except by formal delegation of authority by majority vote of the board of directors.

If the institution is involved with multi-campus, off-campus, continuing education, evening and weekend programs, etc., governance and administrative procedures must be clearly defined and appropriately integrated and incorporated into the total governance and administration system.

In all not-for-profit institutions, the institution must have a chief executive officer whose primary responsibility is to the institution. The board selects and regularly evaluates the institution's chief executive officer using consultative mechanisms described in the official document outlining duties of the board. The chief executive officer must not be the presiding officer of the board, but may be an ex officio member of the board. The board must delegate to the chief executive officer and, as appropriate, to other officers whose primary responsibilities are to the institution, the requisite authority and autonomy to manage the institution effectively and formulate and implement policies compatible with the overall structures and intents established by the board.

For all institutions, the administrative structure of the institution must be sufficient in size and competence to cover business, registrar, maintenance, security, safety, and student services functions. The institution shall have appropriate administrative and physical capabilities to protect the permanent records of students and any other permanent records as board policies may dictate.

D. Facilities and Equipment

If the institution depends on facilities, equipment, or resources outside of its direct control (for example, rehearsal and performance facilities, library resources, recording studios), there must be a clear, fixed understanding with those controlling the outside resources which ensures the reasonable continued availability of those resources during the accreditation period. The institution must provide clear guidelines and procedures for its constituents' use of such resources and must ensure that such descriptions are readily available to students whose programs of study require use of these resources.

E. Student Services

Consistent with its mission, goals, and objectives, the institution shall provide a physical, philosophical, and human environment that fosters the artistic, intellectual, and personal development of students. The institution's program of student services is derived from the relationship between specific goals for student development and the purposes of the institution. All types of services shall be available to all students. Student services shall be organized and managed by individuals with appropriate training, experience, and abilities.

Institutions must provide an effective orientation program that acquaints new and transfer students with all aspects of the institution related to their course of study and their personal well-being.

The institution shall provide and/or facilitate access to education, counseling, and professional care associated with the maintenance of physical and mental health.

The institution shall provide and/or facilitate access to counseling covering personal, social, vocational, and financial issues.

If the institution administers a program of financial aid, such aid shall be provided and administered in an organized and accessible manner. Records shall be clearly documented. Awards are based on the equitable application of clear and published criteria. The financial aid program must be audited at least once a year.

If the institution participates in student loan programs, such programs shall be provided and administered in an organized and accessible manner. Records shall be clearly documented. Awards are based on the equitable application of clear and published criteria. The student loan program must be audited by an independent auditing firm at least once a year. Students must be made aware of the exact conditions under which loans are made.

If provided, housing must be conducive to individual well-being and personal development. Housing controlled by or affiliated with the institution must meet recognized standards of health, safety, and security, and be appropriately staffed.

If provided, food service must meet recognized standards of nutrition, sanitation, and safety. Food services must be professionally administered and operated.

The institution must have policies regarding the kinds of information that will be included in the permanent record of students. It shall also have policies regarding the retention, safety and security, and disposal of records. Information-release policies shall respect the rights of individual privacy, the confidentiality of records, and the best interests of students and the institution.

The institution must maintain policies concerning student responsibilities and rights, including complaint procedures. These must be clearly stated, well publicized and readily available, and administered fairly and consistently.

The institution should provide opportunities for student leadership consistent with its mission, goals, objectives, and policies. Students should be encouraged to develop their abilities to work with people in as many settings and contexts as feasible. Opportunities to be involved in appropriate institutional decision-making processes are highly desirable.

F. Teach-Out Agreements

Teach-out agreement means a written agreement between accredited institutions that provides for the equitable treatment of students if one of those institutions stops offering an educational program before all students enrolled in that program complete the program.

If an NASM-accredited institution has or enters into a teach-out-agreement with another institution, the agreement shall:

1. Be consistent with (a) NASM standards, the NASM Code of Ethics, and the NASM Rules of Practice and Procedure, and (b) applicable federal and state regulations.
2. Provide for the equitable treatment of students by ensuring that
 - a. Students are provided, without additional charge, all of the instruction promised by the closed institution prior to its closure but not provided to the students because of the closure; and
 - b. The teach-out institution is geographically proximate to the closed institution and can demonstrate compatibility of its program structure and scheduling to that of the closed institution.
3. Be articulated with an institution accredited by a nationally recognized accrediting agency.

II. PROCEDURAL REQUIREMENTS

In addition to meeting all procedural requirements of the Association appropriate to the scope of programs offered, institutions of higher education for which NASM serves as the institutional accrediting body shall be subject to the following procedures:

A. Supplemental Annual Report

In addition to the regular HEADS/NASM Annual Report, the institution must file a supplemental annual report, at a time and in a format stipulated by the Association, which contains the following information:

1. Written confirmation that NASM is regarded as the institution's institutional accreditor.
2. Current tuition and fee schedules.
3. A complete summary of the institution's involvement with federal and state student loan and grant programs, with breakdowns for each loan and grant program, and the percentage of general expenditures derived from Pell Grant funds. If the institution does not participate in these programs, it must so certify in writing as part of the supplemental annual report.
4. The percentage of the institution's tuition income, and the percentage of its total income, derived from:
 - a. Federal loans and grants to students, with breakdowns by category of loan and grant.
 - b. State loans and grants to students, with breakdowns by category of loan and grant.
5. The annual audited financial statement of the institution with auditor's opinion.
6. Notice of any actions pending to review the institution by (a) a statewide authority that monitors operations of educational institutions, (b) another institutional or specialized accreditor, or (c) federal or state student grants and loan authorities.
7. The status of any applications for accreditation or reaccreditation to other accrediting bodies.

B. Major Changes in Control

Accreditation is not automatically transferable when there is a major change in control. Major change includes, but is not limited to, sale; transfers of stock, assets, and liabilities; mergers; divisions; the complete replacement of one set of board members by another, in less than a six-month period; or the change in over seventy-five percent of board membership at any one time. All such changes must be reported in advance to NASM, or if the possibility of such changes is not known in advance, they must be reported immediately after the change. Institutions with major changes in control will be subject to special NASM procedures, described herein and in separate documents. Continuation of accreditation will depend upon the institution's demonstration that it continues to meet requisite NASM standards for all programs offered. This review will be conducted in accordance with standard evaluation and operational procedures or with appropriate monitoring when an institution is being closed.

A review for change of control may include a visit to the institution by NASM evaluators to determine the extent to which a change of control has affected conditions for maintenance of accreditation. Normally, such a visit will be scheduled within six months of a change of control. The institution will assume the responsibility for fees and expenses associated with this visit.

C. Starting a Branch Campus or Similar Entity

If an accredited institution plans to establish a new branch campus, or similar entity that functions in the same manner, in the U.S. or elsewhere, the following materials must be submitted at least six months prior to the opening of the branch:

1. A business plan. At minimum, the business plan must contain a complete description of
 - a. The educational program to be offered at the branch campus;
 - b. The projected revenues and expenditures and cash flow at the branch campus; and
 - c. The operation, management, and physical resources at the branch campus.

At the same time, the institution must provide

- d. Information showing the financial relationship of the branch to the main campus.
 - e. The most recent audited financial statement of the institution.
2. Information in the standard NASM format demonstrating compliance with operational standards and applicable curricular standards.

If the institution

- a. has a total of three or fewer additional locations;
- b. has not demonstrated a proven record of effective educational oversight of additional locations; or
- c. has been placed on administrative warning, probation, or show cause, or is subject to some limitation on its accreditation status;

then within six months of the opening of a branch campus or similar entity, the branch must host a team of NASM visiting evaluators.

D. Teach-Out Arrangements

If an NASM-accredited institution plans to establish teach-out arrangements with another institution (see Section I.F. above), the agreement must receive approval from the appropriate NASM Commission prior to ratification by parties of the agreement.

E. Automatic Actions

1. Automatic Review

The following circumstances will cause an automatic review of the institution's accreditation status:

- a. Declaration or evidence of financial exigency.
- b. State or federal action that results in the removal of the institution's eligibility to participate in state or federal student loan and grant programs.
- c. Change in ownership or major change in control, provided NASM is given at least five days' advance notice in writing. This includes, but is not limited to, (1) the sale of the institution or the majority of its assets, (2) the transfer of the controlling interest of stock of the institution or its parent corporation, (3) the merger of two or

more institutions, (4) the division of one or more institution(s) into two or more institutions, (5) the transfer of controlling interest of stock of the institution to its parent corporation, (6) the transfer of the liabilities of the institution to its parent corporation, (7) change in over seventy-five percent of board membership at any one time, and (8) the complete replacement of one set of board members by another within a six-month period.

However, the five-day advance-notice rule does not apply in cases where transfer of ownership occurs by right of survivorship upon the death of an owner, or similar circumstances. In these cases, NASM must be notified within five days of the occurrence.

- d. Notice to establish a branch campus or other entity that would offer degrees and programs eligible for review by NASM, or notice of intent to significantly expand affiliative uses of the institution's name.
- e. Failure to gain accreditation or candidacy status upon application to another nationally recognized institutional accrediting agency, or loss of accreditation or candidacy status held with such agency.

2. Automatic Suspension

Automatic suspension of accreditation will occur under the following circumstances:

- a. The filing of Chapter 11 bankruptcy proceedings by the institution.
- b. The filing of Chapter 7 bankruptcy proceedings by the institution.
- c. Change in ownership or major change in control without five day's advance notice in writing to NASM. This includes, but is not limited to, (1) the sale of the institution or the majority of its assets, (2) the transfer of the controlling interest of stock of the institution or its parent corporation, (3) the merger of two or more institutions, (4) the division of one or more institution(s) into two or more institutions, (5) the transfer of controlling interest of stock of the institution to its parent corporation, (6) the transfer of the liabilities of the institution to its parent corporation, (7) change in over seventy-five percent of board membership at any one time, and (8) the complete replacement of one set of board members by another within a six-month period.
- d. The establishment, without prior notice, of a branch campus or other entity offering degrees and programs eligible for review by NASM, or significant expansion, without prior notice, of affiliative uses of the institution's name.

Following automatic suspension, accreditation may be reinstated only upon application to, and approval by, the appropriate NASM Commission(s). Because the suspension results without action or prior approval on the part of a Commission, this change in status does not constitute formal withdrawal of accreditation, and thus is not a negative action subject to review of adverse decisions or to appeal.

F. Policies and Protocols for Institutions Participating in Federal Student Loan Programs

1. Context of Accreditation Reviews

In compliance with Public Law 102–325, the Higher Education Amendments of 1992, the NASM accrediting Commissions must take into account the following information as they

consider the accreditation or reaccreditation of any institution that participates in federal student loan programs and for which NASM is the institutional accrediting agency:

- a. Default rates in student loan programs under Title IV of the Higher Education Act of 1965 as periodically amended, based on the most recent data provided to the institution and/or to the accrediting body by the U. S. Secretary of Education.
- b. Records of any student complaints received by NASM.
- c. Evidence concerning compliance with program responsibilities under Title IV of the Higher Education Act of 1965 as periodically amended, based on the most recent data provided to the institution and/or to the accrediting body by the U. S. Secretary of Education, including any results of financial or compliance audits, program reviews, and such other information as the U.S. Secretary of Education may provide to NASM.

2. Arbitration Rule

The institution shall provide in writing its agreement to abide by the initial arbitration rule in Section 496 of Public Law 1012–325:

“The [U.S.] Secretary [of Education] may not recognize the accreditation of any institution of higher education unless that institution of higher education agrees to submit any dispute involving the final denial, withdrawal or termination of accreditation to initial arbitration prior to any other legal action.”

3. Change in Ownership or Major Change of Control

Change in ownership or major change of control will result in an on-site review within six months of the change. The preparation for the visit, the visit, Commission review and Commission action shall follow regular NASM procedures. The institution will assume the responsibility for fees and expenses associated with this visit.

4. Third-Party Comment Rule

Three months prior to the date of a Commission review for membership or renewal of membership, the Association shall provide an opportunity for third-party comment in writing regarding the institution’s qualifications relating to NASM standards. The mechanism shall be NASM publications and NASM correspondence with recognized accreditation organizations and state higher education agencies. Third-party comments shall be due six weeks prior to a Commission meeting, and the institution shall have the opportunity to respond in writing to all comments received.

Third-party comment is not a substitute for the NASM Procedures for Complaints Against Member Institutions.

Third-party comment must be restricted to issues of accredited institutional membership. The procedure will not be used to settle disputes between individuals and institutions whether students, faculty, administration, or members of other groups are involved. Third-party comment will not be accepted in cases where parties are in litigation with each other.

5. Rules Concerning Notification of Action By an NASM Commission

NASM will notify the U.S. Secretary of Education, the appropriate State licensing or authorizing agency, the appropriate accrediting agencies, and the public of the following types of decisions, no later than 30 days after a decision is made:

- a. A decision to award accreditation status for the first time.
- b. A decision to renew accreditation.
- c. A final decision to deny, withdraw, suspend, terminate, or otherwise affect the accreditation status.
- d. A decision to place on probation.
- e. A decision by an accredited institution or program to withdraw voluntarily from accreditation status. The date of the decision is the date on which the accrediting agency receives notification from the institution that it is voluntarily withdrawing from accredited institutional membership.
- f. A decision by an accredited institution or program to let its accreditation lapse. The date of the decision is the date on which accreditation lapses.

When the final decision is to deny, withdraw, suspend, terminate, or otherwise affect the accreditation status, the U.S. Secretary of Education, the appropriate State licensing or authorizing agency, and the appropriate accrediting agencies will be notified of the decision at the same time as the institution, but no later than 30 days after the decision is made.

When the final decision is to deny, withdraw, suspend, terminate, or otherwise affect the accreditation status, the public will be notified of the decision within twenty-four hours.

No later than 60 days after a final decision, NASM makes available to the U.S. Secretary of Education, the appropriate State licensing or authorizing agency, and the public upon request, a brief statement summarizing the reasons for NASM's determination to deny, withdraw, suspend, terminate, or otherwise affect the accreditation status, and the comments, if any, that the affected institution may wish to make with regard to that decision.

APPENDIX I.B

SPECIFIC OPERATIONAL STANDARDS AND PROCEDURES FOR PROPRIETARY SCHOOLS

Proprietary institutions shall not differ significantly in their educational operations from those of public or non-profit institutions.

I. STANDARDS FOR ACCREDITATION

In addition to meeting all operational standards of the Association and other requirements appropriate to the scope of programs offered, proprietary institutions shall demonstrate the following:

- A. Documentation that the institution has a charter and/or formal authority of incorporation and state recognition and/or licensure.
- B. The operation of the school under the guidance of a Board of Directors, at least one-third of whom have no financial interest in the institution, and at least two-thirds of whom have no kinship with the principal owners. The membership of the Board shall reflect the public interest. This is to assure that the governing body includes individuals who do not necessarily represent the interests of the administration, faculty, or students, or of the proprietors; and that such representation is not merely a token representation but has an effective, although not necessarily a majority, vote in the affairs of the governing body.
- C. The complete structure of the financial organization including an annual financial audit with opinion prepared by a certified public accountant independent of relationships with the institution and such balance sheets, operating statements, budgets, salary determinations etc., that will produce a complete fiscal picture of the institution.
- D. An established record of fiscal allocation and management to demonstrate that the fundamental commitment and purpose is educational excellence, and evidence that such policies will be continued. Normally the institution will devote all, or substantially all, of its gross income or the equivalent to the pursuit of its educational purposes and programs.
- E. The existence and operation of ethical policies and procedures concerning student service and record-keeping; admission policies and practices; enrollment and tuition; recruitment, advertising, and promotion. These policies and procedures shall be written in detail and shall be publicly available. Written agreements between the student and the school shall be required for all financial transactions and upon enrollment. Such agreements shall be drafted according to the recognized codes of fair practice and shall in no case be misleading to the student.
- F. The existence of clearly defined roles based upon individual qualifications for the owner(s), manager(s), and administrative personnel.

II. REQUIREMENTS FOR CHANGE IN OWNERSHIP TO MAINTAIN ELIGIBILITY FOR ACCREDITATION

Accreditation is not automatically transferable with change in ownership. Therefore, to maintain eligibility for accreditation, the following information is to be fully documented and submitted to NASM within two weeks after purchase (or sale) of an NASM accredited institution:

- A. Exact date of purchase (or sale).
- B. Curriculum vita of new owner (or new management).
- C. A true and complete copy of the Sale Agreement (Bill of Sale).
- D. Financial statement of new ownership by an outside accounting firm.
- E. Current financial statement of the institution by an outside accounting firm.
- F. Current music program enrollments.
- G. A notarized statement by buyer and seller assuring NASM and any interested parties such as students, financial institutions, state and government agencies, etc., that appropriate provisions have been made for all tuition refunds now due or which may become due for all students to whom the institution has an obligation.
- H. Documentation that the institution still maintains its state license or approval.
- I. All other pertinent information relative to changes in location, programs, refund policy, tuition, faculty, and administration.

A visit to the institution shall be made by NASM within six months of the date of sale to cover the points above as well as to determine that educational conditions consistent with the original accreditation continue to be met. A report of the visit will be submitted to the appropriate Commission(s) for review and action concerning continuation of accredited status. The visit, Commission review, and Commission action shall follow regular NASM procedures.

APPENDIX I.C

STANDARDS AND GUIDELINES FOR OPERA AND MUSICAL THEATRE PROGRAMS

**National Association of Schools of Music
National Association of Schools of Theatre**

The National Association of Schools of Music and the National Association of Schools of Theatre are the nationally recognized accrediting agencies for their respective disciplines. This set of statements concerning curricular programs for singer-actors, thus combining studies in music and theatre, was developed through a joint effort of NASM and NAST after a series of consultations with practitioners and educators. The statements should not be construed as endorsement of specific degree types, but rather reflect an analysis of the fields which utilize a combination of music and theatre skills with special attention to the educational resources supportive of these fields.

Accreditation by NASM or NAST is voluntary. Statements in institutional literature concerning the accreditation of the program shall be accurate and clear to the public. Accreditation by either NASM or NAST shall not be construed to signify accreditation by both parties, nor shall regional accreditation be construed as having provided professional review of such programs.

I. THE COMMON BODY OF KNOWLEDGE AND SKILLS FOR CAREER ENTRY

Potential singer-actors graduating from high school with career aspirations in opera or musical theatre face a wide variety of choices concerning the structure of training which will prepare them for careers as performing professionals. These include degree programs, private study, and apprentice programs in professional companies.

While there is no specific structure, format, or schedule of training which will be effective in every case, the singer-actor ready to embark on a professional career must possess a body of knowledge and skills. This intellectual and technical equipment may be gained in a variety of ways; however, the practicing professional demonstrates an integration and assimilation of the following:

A. Performance Skills

1. Voice production and technique sufficient to present complete roles in full productions.
2. Vocal interpretation and role preparation skills which enable understanding and performance of roles in a wide variety of styles and formats.
3. Musicianship, sight-singing competence, and analytic skills.
4. Theatre skills, acting competence, stage movement and related physical skills such as mime, stage combat and fencing, modern dance, ballet, and period stylized dance. Understanding of basic production elements such as make-up, costume, sets and props, lighting.
5. Language skills. For Opera: diction/pronunciation skills in English, Italian, German, and French. Reading/speaking proficiency in Italian and working knowledge of French and German. For Musical Theatre: diction/pronunciation skills in English and dialects.

B. Career Development

1. Repertory. Knowledge of the opera and/or musical theatre repertory, the history of its development, and the relationship of this history to styles of performance.
2. Business. Basic understanding of such elements as management, unions, contracts, tax structures, and professional ethics.
3. Audition Technique.

II. DEVELOPING THE COMMON BODY OF KNOWLEDGE AND SKILLS IN ACADEMIC PROGRAMS

Academic institutions provide a wide variety of resources to assist the young singer-actor in developing the common body of knowledge and skills. Many institutions will be able to provide curricula and resources appropriate for students at the beginning of their studies. However, relatively few institutions can provide a comprehensive program expected to produce a professional ready for career entry. Most schools will be on the spectrum between these two extremes.

Recognizing the wide variety of degree types and program objectives which address needs at various stages in completion of the common body of knowledge and skills, the following standards and guidelines are offered to provide general suggestions for an orderly progression of education and training.

A. Objectives

Using the common body of knowledge and skills as a guideline, each institution must develop a set of clearly defined and specific objectives for its programs in opera or musical theatre. Institutions offering professional degrees in voice performance should also have statements of their objectives with respect to opera or musical theatre training.

All aspects of the opera or musical theatre training programs should be related to these objectives. The objectives themselves must be realistic in terms of the resources available to the institution.

B. Admission, Retention, Graduation, and Counseling

Institutions with comprehensive objectives for the training of singer-actors must have clearly defined requirements for admission, retention, and graduation. A set of juries, examinations, and auditions should be integrated with an intensive counseling program. The counseling program should be related not only to the student's progress in the academic program, but to progress in development of the common body of knowledge and skills.

Quotas for admission should be correlated to the institution's ability to provide performance experience at the appropriate level for all students enrolled in the program.

C. Faculty, Facilities, Equipment, and Library

In addition to the standards for all degree and diploma programs, institutions with comprehensive objectives in opera or musical theatre must provide: (1) specialized faculty appropriate to the scope and level of the program; (2) complete opera or musical theatre production facilities available and accessible for full productions; (3) library resources for the study of roles through scores, recordings, and analytical texts. These should cover all standard works.

D. Coordination Among the Music, Theatre, and Movement Components

Institutions must provide opportunities for the development of theatre and movement skills at a level commensurate with the objectives and scope of the opera or musical theatre program.

In multi-purpose institutions where training in acting and movement is provided by the theatre unit, or where there is an interdisciplinary structure for the degree program, arrangements for coordination must be evident in the development, operation, and evaluation of the program. These arrangements must extend to the use of facilities as well.

E. Performance

In an educational setting having as its objective professional training of singer-actors, it is essential to provide a cumulative series of performance experiences to mold and integrate the developing components of the common body of knowledge and skills. Institutions seeking to offer training at the early stages will need to provide workshop productions. Training at the intermediate level will involve full productions in which students may participate according to their levels of proficiency. At the most advanced degree levels, institutions must be able to provide sufficient full productions with orchestra to give degree candidates an opportunity to perform at least one significant role and several minor roles.

At all times the choice and preparation of performance must be directly related to the education of singer-actors. Levels of vocal maturity must be carefully considered in the choice of repertory. It is strongly recommended that institutions institute a system of checks and balances which maintains the appropriate educational focus to the performance program. This might include such systems as repertory committees involving representation beyond the opera/musical theatre faculty directly involved in productions.

The performance program should be regarded as an opportunity to synthesize the skills learned by discrete studies in the basic components of opera or musical theatre. A series of performances is not a substitute for formal training in such elements as voice, production, acting and movement, languages, etc. Therefore, the performance schedule for the individual student should not be so intensive that time is not available for the development of basic skills. This is especially important in the early years of education and training.

F. The Involvement of Professional Companies

Institutions concerned with the education and training of the singer-actor should establish the strongest feasible relationships with professional producing companies. This may include the involvement of company personnel as full-time or part-time faculty, the development of internship arrangements, and the integration of campus residencies in the training program for singer-actors. Long-term planning should be evident to ensure the continuity of the program.

III. GENERAL GUIDELINES: UNDERGRADUATE ACADEMIC PROGRAMS FOR THE SINGER-ACTOR

A. Degree Types

- 1. Liberal Arts Degrees.** Usually titled Bachelor of Arts or Bachelor of Science, degrees meeting the standards of a “liberal arts” emphasis normally contain 30% to 45% content in the major. The primary curricular objective of this program is on general studies in the liberal arts. Within the 30% to 45% of the degree devoted to the major, the objectives of the program will dictate the degree of emphasis that can be placed upon opera or musical theatre training.

2. **Professional Degrees.** Usually titled Bachelor of Music or Bachelor of Fine Arts, the “professional” degree normally requires at least 65% content in the major area. The primary curricular objective of the program is on basic professional studies in the discipline. Within the 65% or more of the degree devoted to the major, the objectives of the program will dictate the degree of emphasis that can be placed upon opera or musical theatre training.

B. Opera

The requisite of vocal maturity for intensive training in performance combined with the broad scope of basic skills required for professional practice indicates that the undergraduate degree is inappropriate for a major in opera.

Normally, the undergraduate years will focus more on achieving competence in basic components of the common body of knowledge and skills, leaving major performance experience in complete roles to the graduate level and beyond. The professional baccalaureate degree in voice may be organized to provide a pre-opera emphasis. Standards for this degree are provided in Section IV below.

Degrees in voice and opera are reviewed for accreditation by NASM.

C. Musical Theatre

Professional degrees in musical theatre may be appropriate at the undergraduate level. Standards for this degree may be found in Section V below. Institutions offering areas of emphasis in musical theatre under the music or theatre major of a liberal arts or professional degree should use these standards as guidelines in developing the specifics of this program.

Degrees in musical theatre may be reviewed for accreditation by NASM and/or NAST as appropriate.

IV. STANDARDS FOR THE PROFESSIONAL BACCALAUREATE DEGREE IN VOICE WITH AN EMPHASIS IN PRE-PROFESSIONAL STUDIES IN OPERA

Baccalaureate degrees in voice performance may be organized with a variety of objectives. Some may emphasize a breadth of vocal experience while others will provide more focus on a particular aspect of the profession.

When an institution wishes to offer a focused program preparing singers for advanced studies in opera, the appropriate curricular structure is the Bachelor of Music in Voice Performance with an emphasis in pre-professional studies in opera. When the resources outlined in Section II above are available at a level to support the program, the offering of such a curriculum is justified.

- A. **Curricular Structures.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in voice with an emphasis in pre-professional studies in opera. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major area, including performance studies, ensemble participation, opera workshops and recitals, should comprise 25% to 35% of the program; supportive courses in music, 20% to 30%; studies in acting and movement, 15% to 20%; general studies, 20% to 30%; and electives, approximately 5%. Studies in music, acting, and movement normally total at least 70% of the curriculum.

B. Specific Competencies for General Studies. The study and use of foreign languages are essential.

C. Essential Competencies, Experiences, and Opportunities (in addition to those stated for all degree programs):

1. Achievement of the highest possible level of performance. Studies in voice shall continue throughout the entire degree program.
2. Solo and ensemble performance experience in a variety of formal and informal settings. A senior recital is regarded as an essential experience, and a junior recital is recommended.
3. Opportunities for advanced studies in sight-singing. Studies in sight-singing should be required for at least two years of the degree program.
4. Development of basic skills in acting and movement with emphasis on their applications in opera performance practice.
5. Opportunities for the performance of appropriate operatic roles in full productions with orchestra.

V. STANDARDS FOR THE PROFESSIONAL BACCALAUREATE DEGREE IN MUSICAL THEATRE

Degree programs in musical theatre include studies in music, theatre, and dance. Degree programs may have a primary emphasis in one of the disciplines. Normally, such programs are under the academic jurisdiction of the discipline emphasized. Another plan involves a more equal distribution of studies in the disciplines. Such plans may be administered by an inter-departmental committee or through one of the participating units.

Determination of the specific curricular plan and its administrative structure is the prerogative of the institution. The music component of a music theatre degree at an NASM accredited institution will be reviewed by NASM when that component comprises at least 30% of the total curriculum. The theatre component of a musical theatre degree at an NAST accredited institution will be reviewed by NAST when that component comprises at least 30% of the curriculum.

Use of the title Bachelor of Fine Arts is restricted to programs which closely approximate 65% course work in one or more of the arts disciplines. Programs with less work in the arts should carry the title Bachelor of Arts or Bachelor of Science.

A. Musical Theatre Degrees with a Music Emphasis

The standards statements below refer to the professional baccalaureate programs in musical theatre where music is the emphasis of the curriculum. Some of the titles applied to these programs are: Bachelor of Music in Musical Theatre; Bachelor of Fine Arts in Musical Theatre. These programs are reviewed for accreditation by NASM.

1. **Curricular Structure.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in musical theatre with an emphasis in music. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major music area and supportive courses in music shall total at least 50% of the curriculum; studies in theatre and dance, 20% to 25%; general studies, 20% to 25%; electives, approximately 5%.

2. **Specific Guideline for General Studies.** Studies in the business aspects of musical theatre are strongly recommended.
3. **Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all professional music degree programs):
 - a. Achievement of the highest possible level of performance as a singer-actor. Studies in voice shall continue throughout the entire degree program.
 - b. Achievement of a high level of skill in sight-singing.
 - c. Thorough development in basic theatrical skills including acting, mime, stage combat, and make-up.
 - d. Basic development of dance and movement skills appropriate to musical theatre.
 - e. Opportunities for performances in workshop and full productions of musical theatre in a variety of formal and informal settings. Performance of a significant role in at least one full production during advanced study is regarded as an essential experience.
 - f. Opportunities for developing repertory and techniques for auditions.

B. Musical Theatre Degrees with a Theatre Emphasis

The standards statements below refer to the professional baccalaureate programs in musical theatre where theatre is the emphasis of the curriculum. The title normally applied to this program is the Bachelor of Fine Arts in Musical Theatre. These programs are reviewed for accreditation by NAST.

1. **Curricular Structure.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in musical theatre with an emphasis in theatre. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in the major theatre area and supportive courses in theatre and dance shall total at least 50% of the curriculum; studies in music, 20% to 25%; general studies, 20% to 25%; electives, approximately 5%.
2. **Specific Competencies for General Studies.** Studies in the business aspects of musical theatre are strongly recommended.
3. **Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all professional theatre degree programs):
 - a. Achievement of the highest possible level of performance as a singer-actor. Studies in acting shall continue through the entire degree program.
 - b. Thorough development in basic theatrical and movement skills including mime, stage combat, makeup, and dance as appropriate to musical theatre.
 - c. Thorough development in basic musical skills including voice performance, musicianship, and music theory. Studies in voice should continue throughout the degree program.
 - d. Opportunities to develop a high level of skill in sight-singing.
 - e. Opportunities for performances in workshop and full productions of musical theatre in a variety of formal and informal settings. Performance of a significant role in at least one full production during advanced study is regarded as an essential experience.
 - f. Opportunities for developing repertory and techniques for auditions.

C. Interdisciplinary Degree in Musical Theatre

The standards statements below refer to the professional baccalaureate programs in musical theatre where studies in music, theatre, and dance are combined in an interdisciplinary manner with no particular discipline having significant emphasis. The title most appropriate for such programs is Bachelor of Fine Arts in Musical Theatre. These programs are reviewed for accreditation by NASM and/or NAST under provisions outlined in the second paragraph of Section V.

1. **Curricular Structure.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate interdisciplinary degree in musical theatre. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in musical theatre including voice and acting, should comprise 25% to 35% of the curriculum; supportive courses in music and theatre, 20% to 30%; studies in dance and movement, 10% to 20%; general studies, 20% to 30%; electives, approximately 5%. Studies in music, acting, and movement normally total at least 70% of the curriculum.
2. **Specific Competencies for General Studies.** Studies in the business aspects of musical theatre are strongly recommended.
3. **Essential Competencies, Experiences, and Opportunities** (in addition to those stated for all degree programs):
 - a. Achievement of the highest possible level of performance as a singer-actor. Studies in musical theatre shall continue throughout the entire degree program.
 - b. Thorough development in basic theatrical skills including acting, mime, stage combat, and makeup.
 - c. Thorough development in basic musical skills including voice performance, musicianship, and music theory.
 - d. Basic development of dance and movement skills appropriate to musical theatre.
 - e. Opportunities to develop a high level of skill in sight-singing.
 - f. Opportunities for performance in workshop and full productions of musical theatre in a variety of formal and informal settings. Performance of a significant role in at least one full production during advanced study is regarded as an essential experience.
 - g. Opportunities for developing repertory and techniques for auditions.

VI. GENERAL GUIDELINES: GRADUATE ACADEMIC PROGRAMS FOR THE SINGER-ACTOR

A. Degree Types

Graduate degree objectives vary widely among institutions. Normally, any graduate degree may be characterized as initial or terminal, general or specific, research-oriented or practice-oriented.

Initial graduate degrees usually carry the title Master of Arts, Master of Science, or Master of Music, and require at least 30 semester hours beyond the baccalaureate. Terminal graduate degrees usually carry the title Master of Fine Arts, Doctor of Musical Arts, or Doctor of Philosophy, and require at least 60 semester hours beyond the baccalaureate.

General degrees are usually offered at the initial level only and provide comprehensive training in a specific discipline. Specific degrees are offered at both levels and provide a specialized focus in a specific component of a larger discipline.

Research-oriented and practice-oriented degrees are offered in all the categories outlined above. The title Doctor of Philosophy is normally reserved for the terminal research-oriented degree.

Standards and guidelines for graduate programs in music, theatre, and dance are found in the accreditation standards of NASM, NAST, and NASD respectively.

B. Graduate Degrees in Voice Performance and Acting

Institutions may offer studies for singer-actors as an area of emphasis in specific graduate degrees with majors in voice performance and acting. Within the frameworks of the general music or theatre standards for these degrees, the objective of the program will indicate the degree of emphasis on training in opera or musical theatre.

C. Graduate Degrees in Opera and Musical Theatre

Institutions may offer graduate degrees with majors in opera or musical theatre. In these degree programs, attention should be given to reaching completion of the common body of knowledge and skills.

Upon completion of a graduate program with a focus in opera or musical theatre performance, the singer-actor will have performed appropriate opera or musical theatre roles.

VII. STANDARDS FOR GRADUATE DEGREES IN OPERA OR MUSICAL THEATRE PERFORMANCE

Accreditation of graduate degrees in opera or musical theatre performance are based on the demonstration of appropriate objectives, resources, curricula, admission/retention criteria, and performance policies to ensure that graduates have achieved sufficient preparation in the common body of knowledge and skills for entry into the profession. Opportunities for each candidate to perform at least one significant role and several minor roles in settings which are close approximations of professional circumstances are considered essential.

A. Master's Degrees

Master's degrees in opera are considered specific master's degrees in music and follow the general standards for such degrees articulated by NASM. These standards require at least one-third studies in the major area, and one-third other studies in music. The remainder is course work in supportive areas.

Master's degrees in musical theatre are considered specific master's degrees in music or theatre and follow the standards for such degrees articulated by NASM or NAST. Interdisciplinary degrees at the graduate level will be treated for accreditation purposes as special cases by NASM and/or NAST as appropriate.

B. The Master of Fine Arts or Master of Musical Arts in Opera Performance

- 1. Degree Format.** The degree requires at least 60 semester hours of graduate study. A residence requirement of at least two academic years is essential.

2. Operational Standards and Guidelines (in addition to those for all graduate programs, pages 87-92, Sections IX and X):

- a. Admission.** Admission should be limited to only those students who have completed a baccalaureate or master's program in music and who demonstrate sufficient progress in the common body of knowledge and skills for opera/musical theatre professionals to project their complete preparation for career entry upon graduation from the program.

A specific set of examinations must be developed by the institution to generate this assessment.

Quotas must be established correlated to the institution's ability to provide performance experience in significant roles in full production with orchestra.

- b. Faculty.** Faculty must be provided who, by professional experience and/or demonstrated teaching competence and/or earned degrees, can be expected to assist the student in fully achieving the common body of skills and knowledge required for career entry.

Institutions will accomplish this in various ways depending upon their locations and resources. However, it is expected that specialized faculty will be available for each aspect of the common body of knowledge and skills.

- c. Facilities and Equipment.** In addition to appropriate facilities for music study, complete opera/musical theatre production facilities must be available and accessible throughout the year for full productions.
- d. Library.** Resources for the study of roles through recordings, scores, and analytical texts must be available. These should cover all standard works.
- e. Coordination With Theatre Units.** In multi-purpose institutions where acting and movement training are provided by the theatre unit, or where there is an interdisciplinary structure for the degree program, arrangements for coordination and cooperation between the music unit and the theatre unit must be evident. This must extend to facilities use as well.

3. Curricular Requirements

- a. Program Structure.** Studies in opera, including music, theatre, and diction studies as outlined in the common body of knowledge and skills, shall total at least 55–60% of the curriculum; at least 25–30% of the curriculum must be in courses which integrate the elements of opera performance; other studies in music such as history-literature and theory-analysis comprise at least 15% of the total curriculum.
- b. Performance Requirements.** Students must present at least two public performances. At least one of these shall be a significant role in a full opera production with orchestra. These performances may serve as the thesis.

Institutions should offer the advanced graduate program in opera/musical theatre performance only if students can be afforded the opportunity for regular opera/musical theatre performance experience under faculty supervision in settings that replicate professional preparation and production.

- c. **Guidelines for Curricular Studies.** Advanced studies in sight-singing are required, and advanced studies in musical analysis to assist the learning of roles is strongly recommended.

Studies in the physiology of voice production are encouraged.

Course work and experience which develop understanding and competence in business and professional techniques are strongly recommended.

- d. **Final Comprehensive Examinations and Auditions.** A series of comprehensive examinations designated to test professional competence in the common body of knowledge and skills shall be passed as a requirement for graduation.

C. Doctoral Degrees

A doctoral degree indicates the completion of professional preparation. The specific methods for achieving this are the prerogative of the institution under the general standards for graduate degrees applied by NASM and NAST.

APPENDIX I.D

STANDARDS AND GUIDELINES FOR THE EDUCATION AND TRAINING OF ORCHESTRAL CONDUCTORS

These standards and guidelines are applicable to programs with specific published objectives for training professional orchestral conductors. Standards applied to generic choral and instrumental conducting programs are found in the main body of the text entitled "Standards for Baccalaureate and Graduate Degree-Granting Institutions and Programs."

I. THE COMMON BODY OF KNOWLEDGE AND SKILLS FOR CAREER ENTRY

Musicians with career aspirations as orchestral conductors face a wide variety of choices concerning the structure of training to prepare them for their careers. Among these are degree programs, private study, conducting workshops, and apprentice programs with professional orchestras.

While there is no specific structure, format, or schedule of training which will be effective in every case, the conductor ready to embark upon a professional career must possess a body of knowledge and skills. This intellectual and technical equipment may be gained in a variety of ways; however, the practicing professional demonstrates an integration and assimilation of the following:

A. Musical Skills

1. **Musicianship.** Advanced aural skills to deal with complex problems of orchestral intonation, balance, and color, and advanced skills in sight-reading and transposition, especially as applied to the preparation of orchestral scores for performance.
2. **Instrumental Competence.** Mastery of at least one instrument and detailed knowledge of all instruments used in orchestral performance. Functional keyboard skills and knowledge of string techniques are essential.
3. **Analysis.** Advanced skills in musical analysis based on professional competence in counterpoint, harmony, composition, and orchestration. These skills must be integrated to develop the basis of artistic interpretation and the preparation of scores for performance.
4. **Repertory.** Comprehensive knowledge of the orchestral repertory, including concert music, operas, and oratorios, and a detailed knowledge of scores forming the basic literature of each historical period of orchestral performance.

B. Conducting Skills

1. **Baton Technique.** The ability to maintain continuity of rhythm, line, structure, and interpretive integrity in the overall performance of a work while, at the same time, being able to evoke and control response by gesture at all levels of musical detail.
2. **Rehearsal Technique.** The ability to fuse analytic knowledge of the structure of a work and an artistic conception developed from that knowledge to sonic realization in minimal rehearsal time. This skill should be evident with all sizes of ensembles, from the coaching of soloists in chamber music to rehearsals with full orchestral and choral forces.

C. Background Knowledge

1. Comprehensive knowledge of the history of music and of its relationship to the broader context of the history of civilization.
2. Language skills sufficient to coach singers in French, German, Italian, English, and Latin are essential, and skills sufficient to conduct rehearsals in modern European languages are desirable.
3. Functional knowledge of the business of orchestral life and sufficient inter-personal skills to deal effectively with orchestral musicians and such other elements as managements, unions, contracts, professional ethics, audiences, repertory, and public relations.
4. Audition and interview techniques.

II. DEVELOPING THE COMMON BODY OF KNOWLEDGE AND SKILLS IN ACADEMIC PROGRAMS

Academic institutions provide a wide variety of resources to assist the young conductor in developing the common body of knowledge and skills. Many institutions will be able to provide curricula and resources appropriate for students at the beginning of their studies. However, relatively few institutions can provide a comprehensive program expected to produce a professional ready for career entry. Most schools will be on the spectrum between these two extremes.

Recognizing the wide variety of degree types and program objectives which address needs at various stages in completion of the common body of knowledge and skills, the following standards and guidelines are offered to provide general suggestions for an orderly progression of education and training.

A. Objectives

Using the common body of knowledge and skills as a guideline, each institution must develop a set of clearly defined and specific objectives for its programs in orchestral conducting. Institutions offering professional degrees in other areas also should have statements of their objectives with respect to conductor training.

All aspects of the orchestral conducting program should be related to these objectives. The objectives themselves must be realistic in terms of the resources available to the institution.

B. Admission, Retention, Graduation, and Counseling

Institutions with comprehensive objectives for the training of orchestral conductors must have clearly defined requirements for admission, retention, and graduation. A set of juries, examinations, and auditions should be integrated with an intensive counseling program. The counseling program should be related not only to the student's progress in the academic program, but also to progress in development of the common body of knowledge and skills.

Quotas for admission must be correlated to the institution's ability to provide regular conducting opportunities at the appropriate level for all students enrolled in the program.

C. Faculty, Facilities, Equipment, and Library

In addition to the standards for all degree and diploma programs, institutions with comprehensive objectives in orchestral conducting must provide: (1) specialized faculty appropriate to the scope and level of the program; (2) a complete symphony orchestra available and

accessible for rehearsals and concerts; (3) library resources for the study of scores, recordings, and analytical texts. These should cover all standard works and a cross-section of lesser-known works, including contemporary compositions.

D. Performance

In an educational setting having as its objective professional training of orchestral conductors, it is essential to provide a cumulative series of performance experiences to mold and integrate the developing components of the common body of knowledge and skills. Institutions seeking to offer training at the early stages will need to provide workshop opportunities. Training at the intermediate level will involve full rehearsals and concerts in which students may participate according to their levels of proficiency. At the most advanced degree levels, institutions must be able to provide sufficient rehearsals and concerts with full orchestra to give degree candidates an opportunity to work as professional conductors in rehearsal and performance.

The performance program should be regarded as an opportunity to synthesize skills learned by discrete studies in the basic components of orchestral conducting. A series of rehearsals and performances is not a substitute for formal training and mastery of such elements as analysis, repertory, advanced musicianship, etc. Therefore, the performance schedule for the individual student should not be so intensive that time is not available for the development of basic skills. This is especially important in the early years of education and training.

E. The Involvement of Professional Orchestras

Institutions concerned with the education and training of the orchestral conductor should establish the strongest feasible relationships with professional orchestras. This may include involvement of the conducting staff as full-time or part-time faculty, development of internship arrangements, and integration of campus residencies in the training program for conductors. Long-term planning should be evident to ensure the continuity of the program.

III. BACCALAUREATE PREPARATION

Normally, the undergraduate years will focus on achieving basic competence in the components of the common body of knowledge and skills.

A number of Bachelor of Music degrees can fulfill a good proportion of this need. However, when an institution wishes to offer a focused program preparing musicians for advanced studies in conducting, the appropriate curricular structure is the Bachelor of Music in Performance or Composition or Theory with an emphasis in pre-professional studies in conducting. When the resources outlined in Section II above are available at a level to support the program, the offering of such a curriculum is justified. The curricular structure for such programs is the same as that required for the degree, Bachelor of Music in Performance, or Composition, or Theory; the general studies component must include the study and use of foreign languages.

An emphasis in pre-professional studies in conducting also requires the resources to develop the following essential competencies and provide the following experiences and opportunities in addition to those stated for all degree programs:

- A. Achievement of the highest possible level of competence in the major, whether performance, composition, or theory. Studies in the major shall continue throughout the entire degree program.

- B. Achievement of an advanced level of musicianship including sight-singing/sight-reading, transposition, and ear-training. Each of these areas shall be required throughout the degree program.
- C. Achievement of an advanced level of analytical skills including harmony, counterpoint, and orchestration. Studies in analysis are required throughout the degree program.
- D. Achievement in keyboard proficiency at least equivalent to that required for completion of the sophomore year in a Bachelor of Music in Performance program, as well as functional ability in score-reading at the keyboard.
- E. Opportunities to develop basic baton technique, to observe rehearsals and performances of professional conductors, to coach singers and chamber musicians, and to conduct portions of rehearsals and concerts.

IV. INITIAL GRADUATE DEGREES IN ORCHESTRAL CONDUCTING

The initial graduate degree in orchestral conducting usually is titled Master of Music and requires at least 30 semester hours beyond the baccalaureate.

Institutions must make clear whether their curricula are designed primarily (a) to begin the development of advanced competencies in musicianship and analysis essential for orchestral conductors following completion of a standard baccalaureate curriculum in music, or (b) to continue the development of the common body of knowledge and skills based on completion of a pre-conducting program as out-lined in Section III above.

Having made this determination, the institution will develop a curriculum to meet the following framework:

Studies in the major field, including advanced conducting, analytical studies and score reading, comprise at least one-third of the total curriculum. As a culmination to study in the major field, the student must conduct at least one public performance of full concert length. Other studies in music, such as orchestration, history and literature, performance, and composition, should comprise at least one-third of the total curriculum. Advanced studies in ear-training should continue throughout the degree program. Institutions should offer graduate degrees in conducting only if students can be afforded the opportunity for regular conducting experience under faculty supervision and with an appropriate ensemble.

V. ADVANCED GRADUATE DEGREES IN ORCHESTRAL CONDUCTING

A. General Requirements

1. **Degree Titles.** Advanced graduate degrees for orchestral conductors are titled Master of Musical Arts, Master of Fine Arts, or Doctor of Musical Arts. At least sixty semester hours of study beyond the baccalaureate is required for each of these degrees, with the doctorate requiring additional work equivalent to at least three full-time years of graduate study.
2. **Residence.** A residence requirement of at least two years is essential.
3. **Doctoral Standards.** Doctoral degrees in orchestral conducting must meet NASM standards for all doctoral degrees in addition to the standards out-lined below.

B. Operational Standards and Guidelines (in addition to the standards and guidelines for all graduate programs):

1. **Admission.** Admission should be limited to those students who have completed a baccalaureate or master's program in music and who demonstrate sufficient progress in the common body of knowledge and skills for orchestral conductors to project their complete preparation for career entry upon graduation from the program.

A specific set of examinations must be developed by the institution to generate such an assessment.

Quotas must be established correlated to the institution's ability to provide continuous rehearsal and performance experience with full orchestra.

2. **Faculty.** Faculty must be provided who, by professional experience and/or demonstrated teaching competence and/or earned degrees, can be expected to assist the student in fully achieving the common body of skills and knowledge required for career entry.

Institutions will accomplish this in various ways depending upon their locations and resources. However, it is expected that specialized faculty will be available for each aspect of the common body of knowledge and skills.

3. **Facilities and Equipment.** In addition to appropriate facilities for music study, a complete symphony orchestra available and accessible throughout the year for rehearsals and performances.

4. **Library.** Resources for the study of the orchestral literature through recordings, scores, and analytical texts must be available. These should cover all standard works.

C. Curricular Requirements

1. **Program Structure.** Studies in music and conducting as outlined in the common body of knowledge and skills shall total 55% to 60% of the curriculum; 25% to 30% of the curriculum must be in courses which integrate the elements of orchestral performance; other studies in music, such as history-literature and instrumental/vocal performance, comprise at least 15% of the total curriculum.

2. **Performance Requirements.** Students shall conduct at least two public orchestral performances of full concert length. These performances may serve as the thesis.

Institutions should offer the advanced graduate program in orchestral conducting only if students can be afforded the opportunity for regular rehearsal and performance experience under faculty supervision in settings which replicate professional preparation and presentation.

3. **Guidelines for Curricular Studies.** Advanced studies in analysis and musicianship are required, and advanced studies in music history and literature are strongly recommended.

Continued study in modern European languages is encouraged.

Course work and experience which develop understanding and competence in business and professional techniques are strongly recommended.

4. **Final Comprehensive Examinations and Auditions.** A series of comprehensive examinations designed to test professional competence in the common body of knowledge and skills shall be passed as a requirement for graduation.

APPENDIX I.E

GUIDELINES STATEMENT CONCERNING STUDIES IN MUSIC/BUSINESS/ARTS ADMINISTRATION PREPARED BY NASM AND AACSB

I. PARTIES

The National Association of Schools of Music was founded in 1924 to provide guidance for institutions of higher education engaged in teaching music, to establish a more uniform method of granting credit, and to set minimum standards for the granting of degrees and other credentials.

The National Association of Schools of Music is recognized by the United States Department of Education as the accrediting agency for all postsecondary music programs in the United States. In fulfilling this role, it is the Association's responsibility to develop criteria and standards for degrees in music including the various specializations associated with those degrees. NASM standards and guidelines of achievement do not curb or restrict an administration or school in its freedom to develop new ideas and to experiment with or expand its programs.

AACSB International—The Association to Advance Collegiate Schools of Business (formally established in 1916) is an organization of institutions devoted to the improvement of higher education for business administration. The membership of the organization includes educational institutions, business, government, and professional organizations.

AACSB is recognized by the Council for Higher Education Accreditation as an accrediting agency for degree programs in business administration. AACSB accreditation promotes excellence and continuous improvement in undergraduate and graduate education for business administration and accounting. The review process is linked to each school's stated mission and objectives. Self-evaluation and peer review assure performance consistent with the school's mission and AACSB accreditation. The process endorses and supports diverse paths to achieving high quality education and provides guidance for continuous improvement in educational programs.

II. PREFACE

The following statements for programs in music, business, and arts administration were developed by NASM and AACSB after consultation with practitioners and educators. The statements do not endorse specific types of degrees, but reflect an analysis of the fields that utilize a combination of music and business skills with special attention to the educational resources supportive of these fields.

III. DEFINITIONS

The following terms are used in these guidelines:

Arts Administration—Usually in the not-for-profit sector, arts administration connotes management and support services in cultural agencies, institutions, or activities directly concerned with artists and their work. Examples of careers in arts administration are: orchestra manager, arts council director, arts center director, and development officer.

Music Business—Usually in the for-profit sector, music business connotes management and support services in music-related industries necessary for the production and delivery of music.

Business Administration or Management—Indicates a responsibility for leadership, direction, and decisions over an entire enterprise or a component part of an enterprise. Business administration or management skills imply overall strategic planning, the setting of objectives, and the marshalling of resources to meet objectives. Examples of business administration or management careers in music/business, as defined above, are: publisher, record producer, and agent.

Support Services—Support services are those of a business nature or of a technical nature required in the production and delivery of music. Examples of business services are those relating to the accounting, financing, marketing, and distribution of music-related products, such as performing rights auditor and sales representatives. Examples of technical services are those relating to the production of the music-related product, such as recording technician, editor, and copyright lawyer.

IV. BASIC REQUIREMENTS FOR THE SEPARATE PROFESSIONAL DEGREES

A. Music

NASM recognizes the Bachelor of Music degree as the professional degree in Music. Studies in Music must comprise at least 50 percent of the total program, and students are expected to meet the competencies common to all professional baccalaureate degrees in Music as outlined in the *NASM Handbook*. Combination programs must have at least 50 percent course work in music. See “Standards for Baccalaureate and Graduate Degree-Granting Institutions and Programs,” Sections VII and VIII.K.

To provide students with continuous development of skills leading to professional degrees, NASM requires that all professional degree programs include:

1. performance, including major instrument, ensemble, conducting, and secondary instrument;
2. aural skills and analysis;
3. composition and improvisation;
4. repertory and history;
5. technology, including a familiarity with the capabilities of technology as they relate to music;
6. synthesis, including the ability to work independently, form and defend judgments about music, acquire the necessary tools needed to work with a comprehensive repertory, and understand basic interrelationships and interdependencies within the music enterprise.

Postsecondary study for a professional music degree usually requires prior preparation and demonstration of skill in one or more of the above areas, especially performance, prior to matriculation.

B. Business Administration

The Standards for Business Administration are outlined in *Achieving Quality and Continuous Improvement through Self-Evaluation and Peer Review*. For degrees in business administration, AACSB requires that the curriculum should provide an understanding of perspectives that

form the context for business (Standard C.1.1.); that an undergraduate curriculum have a general education component that normally comprises at least 50 percent of the student's four-year program (Standard C.1.2.a.); that the curriculum include foundation knowledge for business (Standard C.1.2.b.); and that the curriculum include written and oral communications (Standard C.1.2.c.).

Postsecondary study for a business administration degree does not require previous preparation and demonstration of skills in business prior to matriculation.

V. DEGREE PROGRAMS INVOLVING THE COOPERATION OF BUSINESS SCHOOLS AND MUSIC SCHOOLS

The parties encourage music students to consider curriculum opportunities that would broaden their understanding of the business aspects of music. The parties also encourage business students who foresee careers in music-related businesses to develop as thorough an understanding of music as possible. In any degree program the specific proportional involvement in music, business, and general studies will vary according to the specific courses or degree programs that may be available.

A. Baccalaureate Programs

The parties recognize two principal types of baccalaureate degree programs which include course work in both music and business:

1. Traditional degree programs which imply professional preparation in *one field* but not the other. These are not considered combination degrees.

Examples are: Bachelor of Music or Bachelor of Arts in Music with elective studies in Business and Bachelor of Business Administration or Bachelor of Science in Economics with elective studies in Music. The Bachelor of Music degree, the Bachelor of Arts in Music, and other baccalaureate degrees with more than 25 percent course content in music are reviewed for accreditation by NASM. The Bachelor of Business Administration degree and other baccalaureate degrees with more than 25 percent business courses are reviewed for accreditation by AACSB.

The parties encourage cooperation between the music unit and the business unit in the development and operation of these curricular options.

2. Degree programs which imply the development of professional preparation in *both fields*. These are considered combination degrees.

Examples are: Bachelor of Arts in Music Merchandising and Bachelor of Science in Music Business.

Degrees which imply professional preparation in business administration must contain course work in business studies and cover the perspectives and foundation knowledge as stipulated in Standards C.1.1 and C.1.2 noted above.

NASM recognizes that the Bachelor of Arts degree and the Bachelor of Science degree may provide professional preparation in music; however, NASM does not regard the Bachelor of Arts and Bachelor of Science degrees as professional degrees in music. The professional degree in music is the Bachelor of Music degree.

B. Graduate Programs

The parties recommend that individuals preparing for management careers in music-related fields consider the Master of Business Administration or the Master of Arts in Arts Administration after following a baccalaureate program in music, with or without a minor in business, or a baccalaureate program in business, preferably with a minor in music.

The parties recognize that specialized music studies may be appropriate in the curricula of master's degrees in business administration.

VI. GUIDELINES FOR COMBINATION DEGREE PROGRAMS IN MUSIC, BUSINESS, ARTS ADMINISTRATION

The parties neither encourage nor discourage the development of combination degree programs in music/business, arts administration, as described in 2 above. However, when such degrees are offered the parties expect the program to meet the following guidelines:

1. Because of the broad spectrum of fields which utilize a combination of music and business skills, the specialized goals and objectives of the degree program shall be carefully developed and articulated with special consideration and evaluation of the specific resources available to the institution for support of all aspects of the program.
2. Each area of specialization shall be developed in consultation with professional practitioners in that area of specialization.
3. The institution's music and business units shall cooperate in the development, operation, and evaluation of the program.
4. Catalog statements and other promotional materials about the program shall be consistent with the professional character of the program and shall present an accurate, detailed description of the program including specific objectives, requirements, and institutional resources. These materials shall provide a realistic assessment of career opportunities available upon completion of the program. Adjunct faculty shall be listed as such in the catalog.
5. Statements in institutional literature concerning the accreditation of the program shall be accurate and clear to the public. Accreditation by either NASM or AACSB shall not be construed to signify accreditation by both parties, nor shall regional accreditation be construed as having provided professional review of the program.
6. Institutions shall maintain a counseling program which provides students with a realistic assessment of job opportunities and professional requirements as appropriate to individual aptitude, professional interest, and academic progress.
7. The institution shall acquire and maintain the facilities, library resources, and specialized faculty necessary to maintain the specific emphasis of each combination degree program.
8. It is preferred that faculty members assigned to specialized courses in arts administration or music business have practical field experience in the areas covered by the course.
9. Internships, or equivalent experience, in the area of program specialization are recommended for all combination degree programs. The institution shall make a thorough assessment of each student's performance during the internship experience and such assessment shall be used in the counseling process.

APPENDIX I.F

STANDARDS FOR BACCALAUREATE CURRICULA COMBINING STUDIES IN MUSIC AND ELECTRICAL ENGINEERING PREPARED BY NASM AND ABET

I. PARTIES

The National Association of Schools of Music was founded in 1924 for the purpose of securing a better understanding between institutions of higher education engaged in teaching music, establishing a more uniform method of granting credit, and setting minimum standards for the granting of degrees and other credentials.

The National Association of Schools of Music is recognized by the United States Department of Education as the accrediting agency for all postsecondary music programs in the United States. In fulfilling this role, it is the Association's responsibility to develop criteria and standards for degrees in music including the various specializations associated with those degrees. NASM seeks to establish standards or guidelines of achievement without desire or intent to curb or restrict an administration or school in its freedom to develop new ideas and to experiment with or expand its programs.

The Accreditation Board for Engineering and Technology was founded in 1932 for the promotion and advancement of engineering education with a view to furthering the public welfare through the development of the better-educated and qualified engineer, engineering technologist, engineering technician, and others engaged in engineering or engineering-related work.

The Accreditation Board for Engineering and Technology is recognized by the Council for Higher Education Accreditation as an accrediting agency for degree programs in engineering. In fulfilling this role, ABET works with nineteen member societies of professionals in specialized engineering fields in organizing and carrying out a comprehensive program of accreditation of pertinent curricula and of assistance to academic institutions in planning their educational programs in engineering.

The parties acknowledge with gratitude the assistance of the following organizations in developing this statement: The Institute of Electrical and Electronic Engineers, the National Academy of Recording Arts and Sciences Institute, and the Recording Industry Association of America.

II. FOREWORD

This set of statements concerning curricular programs which combine studies in music and electrical engineering was developed by NASM with the assistance of ABET after a series of consultations with practitioners and educators. The statements identify specific types of degrees reflecting an analysis of the fields which utilize a combination of music, electrical engineering, and sound recording technology with special attention to the educational and personnel resources supportive of these disciplines.

III. DEFINITIONS

This document is concerned with education for specific aspects of the sound recording industry. For clarity, terms and concepts related to the industry are defined as follows:

A. Careers with Principal Music and/or Engineering Applications

Musician: Individual professional activity in the performance and/or composition of music and related activities.

Technologist: Individual professional activity in the operation and/or maintenance of electrical, acoustical, mechanical, or other equipment.

Engineer: Individual professional activity as a designer of electrical, acoustical, mechanical, or other equipment.

B. Preparation for Careers with Principal Music and/or Engineering Applications

Professional Musician: Preparation emphasizes the development of musical skills and understanding to the highest possible level with major program focus on music studies. Elective studies in related disciplines, including electrical engineering, are encouraged.

Recording Engineer: Preparation combines the development of musical skills and understanding with basic studies in electrical engineering and practical experience with technological application in recording studio and field settings.

Audio Designer: Preparation emphasizes the development of electrical engineering skills and understanding to the highest possible level with major focus on engineering studies. Within the field of audio design there are two areas of emphasis: systems and components. Elective studies in related disciplines, including music, are encouraged.

This NASM/ABET Standards Statement is principally concerned with studies in preparation for aspects of the recording industry outlined in III.A and B.

C. Careers with Management or Support Services Application

Manager: Individual responsibility for leadership, direction, and decisions over an entire enterprise or component part of the enterprise. Management implies overall strategic planning, the setting of objectives, and the marshalling of resources to meet objectives.

Support Services: Individual professional activity in the business-related components of an enterprise with emphasis on the delivery of specialized services.

D. Preparation for Careers in Management or Support Services

Management of the Recording and Related Industries: Preparation emphasizes the development of basic management skills with studies in music, electrical engineering, and the development of technological skills encouraged.

Support Services for the Related Industries: Preparation emphasizes studies in music with studies and experience in the support services areas; for example, marketing, distribution, sales,

financing, accounting, etc.; or, preparation may emphasize studies in business with minor studies in music.

Guidelines concerning the combination of music and business studies in preparation for management and support service careers in all music-related businesses have been developed by NASM and AACSB International—The Association to Advance Collegiate Schools of Business. These guidelines cover the concepts outlined in III.C. and D., and may be found as Appendix I.E of the NASM Handbook.

E. Combination Degree

For purposes of NASM accreditation, “combination degree” signifies an interdisciplinary curriculum in which requirements for the Bachelor of Music degree are met by requiring no less than 50% studies in music.

IV. BASIC PROFESSIONAL DEGREE REQUIREMENTS

A. Music

NASM recognizes the Bachelor of Music degree as the professional degree in music. For accreditation in combination with other fields, studies in music must comprise at least 50% of the total program, and students are expected to meet the competencies common to all professional baccalaureate degrees in music as outlined in the *NASM Handbook*.

To provide students with continuous development of skills leading to professional degrees, NASM requires that all professional degree programs include:

1. performance, including major instrument; ensemble, both large and small; conducting; and secondary instrument;
2. composition and improvisation skills;
3. analysis, both functional and historical, as well as the ability to form evaluative judgments about music;
4. aural and sight reading skills;
5. repertory studies.

Postsecondary study for a professional music degree usually requires prior preparation and demonstration of skill in one or more of the above areas, especially performance, prior to matriculation.

B. Electrical Engineering

For accreditation at the basic level, a program in electrical engineering or electronics engineering must lead to a baccalaureate degree. As a minimum, it must include the equivalent of approximately two and one-half years in the area of humanities and social sciences. This minimum requirement leaves the student with approximately one year to accomplish other objectives and to satisfy institutional requirements. The two and one-half years in mathematics, science and engineering are allocated as one-half year of mathematics, one-half year of basic science, one year of engineering science, and one-half year of design-related engineering course work. Preparation in science and math at the secondary level is essential for entry in the program.

Complete information concerning ABET Standards are published as the *ABET Criteria for Accrediting Engineering Programs in the United States*.

V. STANDARDS FOR BACCALAUREATE DEGREE PROGRAMS COMBINING STUDIES IN MUSIC AND ELECTRICAL ENGINEERING

A. Bachelor of Arts or Bachelor of Science in Music with Elective Studies in Electrical Engineering

The requirements for this program are those meeting NASM Standards for liberal arts degrees in music. Such degrees normally require 30% to 45% music study with the remainder being in science and/or the liberal arts. Appropriate studies in electrical engineering would be taken as part of the science (or liberal arts) component.

This program is not considered a combination degree for purposes of NASM accreditation.

B. Bachelor of Arts or Bachelor of Science in Electrical Engineering with Elective Studies in Music.

The requirements for this program are those meeting ABET Standards for the baccalaureate degree in electrical engineering. Such degrees follow the requirements outlined in Section IV.B. above. Appropriate studies in music would be taken as part of the liberal arts component.

This program is not considered a combination degree for purposes of NASM accreditation.

C. Bachelor of Music with Emphasis in Electrical Engineering

The requirements for this program are those meeting NASM Standards for the professional baccalaureate degree in music under the combination curricula option and NASM/ABET Standards for an emphasis in electrical engineering. This program provides a basis for future education toward a career in audio design.

Upon completion of this program it is expected that a student could complete the requirements for a Master of Science in Electrical Engineering in one academic year and one summer of full-time study.

- 1. Admission.** In addition to meeting the audition and other requirements specified by NASM and the institution for the professional baccalaureate degree in music, prospective students should be ready to begin the study of calculus at the collegiate level. A strong commitment to scientific work and a strong high school background in mathematics (algebra, trigonometry, analytic geometry) and science (physics) are important.
- 2. Faculty.** In addition to qualified music faculty, the institution must have an engineering faculty or the equivalent to offer the core courses that constitute the engineering part of the program. The norm for engineering faculty recognized by the ABET is at minimum a master's degree and five years' professional experience or the equivalent.
- 3. Facilities and Equipment.** In addition to the appropriate facilities for music study, students must have appropriate engineering-related laboratory equipment commensurate with the content requirements of the program.
- 4. Library.** In addition to the holdings appropriate to the music component, the library should contain appropriate engineering texts and technical journals.

5. **Curricular Structure.** Studies in the major music area and supportive courses in music (Section IV.A. above) shall total at least 50% of the curriculum; studies in electrical engineering, 15% to 20%; general studies, normally 20% to 25%; electives, 10% to 15%.

6. **Specific Requirements and Recommendations in Electrical Engineering.** Basic studies in the areas of circuits, signals, systems, electronic devices, and networks are required.

Course work for these basic studies includes an introduction to basic concepts of circuit elements, circuit models, and techniques for circuit analysis; a working knowledge of frequency and time domain analysis of circuits and systems; an introduction to the fundamentals of signal representation, system characterization, and signal processing with applications to communication, control, and instrumentation; techniques for the analysis of continuous and discrete linear systems including concepts of feedback and stability; concepts of modeling terminal characteristics for analyzing electronic circuits; techniques for the analysis of linear active circuits; and an introduction to the design and analysis of nonlinear devices and circuits.

The following elective areas are recommended: active and passive filter design, digital signal processing, digital systems, audio and electro-acoustics, advanced topics in electronics, etc.

7. **Specific Requirements and Recommendations for General Studies.** Math through differential equations and appropriate courses in computer programming are required. Twelve hours of physics and three hours of acoustics are recommended.

8. **Essential Competencies, Experiences, and Opportunities.** Requirements in the NASM *Handbook* under the various major areas of music study should be used as guidelines appropriate to emphasis of the music component. Provisions for internships should be made within the program.

D. Bachelor of Music with Emphasis in Sound Recording Technology

The requirements for this program are those meeting NASM Standards for the professional baccalaureate degree in music under the combination curricula option and NASM/ABET Standards for an emphasis in Sound Recording Technology.

This program provides a basis for a career as a sound recording engineer in various settings such as studio, film, etc.

Upon completion of this program it is expected that a student could complete the requirements for a Master of Science in Electrical Engineering in two academic years.

1. **Admission.** In addition to meeting audition and other requirements specified by NASM and the institution for the professional baccalaureate degree in music, prospective students must be able to begin college level algebra and trigonometry in preparation for studies in calculus. High school mathematics that enables the student to begin college calculus is recommended.

2. **Faculty.** In addition to qualified music faculty, the institution shall have faculty to teach engineering courses meeting ABET Standards or the equivalent.

Faculty teaching courses and conducting labs in recording technology shall be qualified by demonstrated professional competence and experience. Demonstrated teaching competence shall be a requirement for continuation.

- 3. Facilities and Equipment.** In addition to the appropriate facilities for music study and laboratory equipment to support the engineering component, the institution shall maintain a professional recording studio for instructional purposes commensurate with the content requirements of the program and with current professional circumstances.

At minimum such a studio shall include:

- a. a studio room and a sound control room of sufficient size for teaching, both of which are acoustically sound;
- b. recording console (8 track minimum);
- c. tape recorder (8 track);
- d. two-track tape machines (at least 2);
- e. time domain equipment-echo chamber, digital delay units;
- f. signal processing equipment-limiters, compressors, expanders, noise gates, outboard equalization;
- g. two high-quality monitors;
- h. a variety of microphones, amplifiers, and loudspeakers;
- i. test equipment-real time spectrum analyzer, dual trace oscilloscope, signal generator, sound pressure level meter, distortion analyzer, frequency counter;
- j. sufficient provisions to transport equipment into the field in order to conduct field recordings.

The program should also have access to two-track tape recorders with appropriate microphones. This may be in conjunction with the electronic music program, audio-visual resources, or the communications laboratory.

- 4. Library.** In addition to holdings appropriate to the music component, the library should contain appropriate texts, technical journals, and periodicals in the fields of electrical engineering and technology, and also recordings demonstrating state-of-the-art recording techniques.
- 5. Curricular Structure.** Studies in the major music area and supportive courses in music (Section IV.A. above) shall total at least 50% of the curriculum; studies in electrical engineering, science, and mathematics, 20 to 25%; general studies, normally 15% to 20%; electives, 5% to 10%.
- 6. Specific Requirements for Studio/Audio Courses.** The following subject matter must be covered in the studio/audio portion of the program:
- a. the basic technique of audio recording, audio engineering, studio sound, including microphone technique and knowledge of other peripheral equipment;
 - b. the fundamentals of recording equipment and practice, including equipment calibration, alignment, and testing, and studio set-up for various types of recording in various professional settings.
 - c. advanced practicums in professional recording studio operation.

7. **Specific Requirements and Recommendations in Electrical Engineering, Science, and Mathematics:** studies in mathematics, including college calculus, sufficient to support the needs of the electrical engineering courses are required; studies in physics oriented toward acoustics are essential.
8. **Recommendations for General Studies and Electives:** studies in communications, business, and expository writing are encouraged.
9. **Essential Competencies, Experiences, Opportunities.** In addition to those outlined by NASM for the music component and NASM/ABET for the studio/audio component, it is essential that students have the experience of recording in studio, concert, and/or remote situations throughout the four-year program.

Internships in industry or the equivalent are strongly recommended.

A final project demonstrating competence as a recording studio technician shall be required for graduation.

E. Five-Year Baccalaureate Program in Music and Electrical Engineering

This program would provide opportunities for the student seeking to meet the requirements for the professional music degree (B.M.) and the first professional degree in electrical engineering (Section IV.B. above). Based upon approximately 155 semester hours of study, the degree would contain 35% to 40% studies in music; 45%–50% studies in science, math, engineering, and engineering design; and 10%–20% general studies.

For students seeking to develop competencies in sound recording technology, the studio/audio component could be included as part of the music component. Such a program would be reviewed using the standards of NASM for the music component, the standards of ABET for the electrical engineering component, and the standards of NASM/ABET for the studio/audio component.

For students seeking to concentrate in such areas as composition, performance, theory, or history of music, these would be emphasized in the music component. Such a program would be reviewed using the standards of NASM for the music component and by the standards of ABET for the electrical engineering component.

Each of these options provides background for master's level study in engineering (Master of Science in Electrical Engineering–1 to 2 years); music (Master of Music–1.5 to 2 years); business (Master of Business Administration–to 2 years).

VI. GUIDELINES FOR THE OPERATION OF COMBINATION DEGREE PROGRAMS IN MUSIC AND ELECTRICAL ENGINEERING

The development of combination degree programs in music and electrical engineering is neither encouraged nor discouraged. However, when degrees are offered, it is expected that the program will meet the following guidelines:

- A. There are a number of fields utilizing a combination of music and electrical engineering. Therefore, the specialized goals and objectives of the degree program shall be carefully articulated with special consideration and evaluation of the specific resources available to the institution for support of all aspects of the program.
- B. In developing and maintaining each area of specialization, there shall be an ongoing program of consultation with professional practitioners in that area of specialization.

- C. The institution's music unit and the educational unit responsible for the engineering component shall cooperate in the development, operation, and evaluation of the program.
- D. Catalog statements and other promotional materials about the program and its faculty shall be consistent with the professional character of the program and shall present an accurate, detailed description of the program including specific objectives, requirements, and institutional resources. If these materials discuss career opportunities, they shall provide a realistic assessment of those available upon completion of the program. Adjunct faculty shall be listed as such in the catalog.
- E. Statements in institutional literature concerning the accreditation of the program shall be accurate and clear to the public. Accreditation by either NASM or ABET shall not be construed to signify accreditation by both parties, nor shall regional accreditation be construed as having provided professional review of the program.
- F. Institutions shall maintain a counseling program to provide students with a realistic assessment of job opportunities and professional requirements as appropriate to individual aptitude, professional interest, and academic progress.
- G. The institution shall acquire and maintain the facilities, library resources, and specialized faculty required for the specific emphasis of each combination degree program.
- H. A faculty member shall be designated who has primary responsibility for the program and sufficient time for its operation and development.
- J. It is essential that faculty members assigned to specialized courses in sound recording technology have practical professional experience in the areas covered by the course.
- K. Internships, and/or equivalent on-campus experience, in the area of program specialization are recommended for all combination degree programs. The institution shall make a thorough assessment of each student's performance during the internship experience and such assessment shall be used in the counseling process.

APPENDIX II.A

NASM GUIDELINES CONCERNING MUSIC IN GENERAL EDUCATION

I. INTRODUCTION

The traditional role of postsecondary institutions in music has been two-fold: the training of professional performers and educators, and the cultivation of musical understanding in the general public. The relative success of educational programs designed for professional musicians is evidenced in the ever-increasing quality of musical performance in America. During the past half-century, postsecondary institutions have emphasized the preparation and placement of their graduates within certain frameworks of professional performance and education. All too often, cultivation of musical understanding in the public has been of secondary concern. As a result, the cultural involvement of the public is not sufficient to take full advantage of the high level and quality of artistic activity that is available.

NASM recognizes two important areas of strength available to address this problem: (a) evidence that the level of public commitment to the arts is growing; and (b) the wealth of professional expertise in the arts and arts education that exists in performing organizations and educational institutions.

An improved relationship and appropriate fusion of these two strengths must be accomplished if greater public literacy and sophistication in the arts are to develop.

NASM recognizes that institutions of higher education engaged in the professional training of musicians can provide one of the most important resources for this effort. These institutions are engaged in the training of professional performers and teachers, the maintenance of scholarship, and the education of a large proportion of the population. In many localities, postsecondary training institutions provide principal artistic resources. It is appropriate, therefore, that professional musicians in these institutions assume a larger responsibility for improved educational results on behalf of music.

NASM believes that the success of the music community in these endeavors is essential to the quality of cultural life in the United States.

II. PRINCIPLES

The aesthetic products of human culture and experience, including music, are among the most significant human achievements. Therefore, all the arts merit reflective and technical study as subjects of intrinsic worth. Because of the connections of the arts to all human forms of life, studies in history, culture, language, and other such liberal subjects are incomplete unless attention is given to their aesthetic dimensions. When appropriately taught, reflective, technical, and interdisciplinary studies in the arts can promote and enhance the aesthetic appreciation and discrimination of students who, in turn, become audiences and provide leadership in the continuing and various processes of artistic creation, presentation, and education.

A heightened aesthetic consciousness is of intrinsic human worth to those who possess it; a more pervasive aesthetic awareness is basic to the amelioration of many existing social ills. Today's society reflects the general lack of a developed sense of beauty. There is a tendency to see the environment, natural and human, exclusively in utilitarian terms; thus there is a failure to

perceive the world and its products as things of beauty, to be approached with respect and love, as well as with plans for utilization.

These guidelines are based upon the premise that there is general convergence between the purposes of musical education and the purposes of general liberal education. Musical education is not intended to produce mere technicians, but aims also at the preparation of professionals who understand the cultural and aesthetic significance of the art they practice. Such comprehensive understanding with attending skills, attitudes, and aptitudes is the fundamental ingredient in a liberal education as traditionally conceived. The presence of programs in music in educational programs at all levels is thus an entirely appropriate educational objective.

Initiatives in pursuit of this objective must, of necessity, originate from music units within educational institutions.

NASM believes that these initiatives are essential to the continuing growth of the musical culture in the United States.

III. PURPOSES

These guidelines are structured to assist institutions in dealing with issues of music in general education and are provided as an inventory of possibilities, not as a list of necessities.

In keeping with the concept of accreditation based fundamentally on the objectives defined by the institution and the appropriateness of those objectives in comparison with the resources available, these guidelines are not to be construed as a list of requirements for accreditation. They are intended to explain by example the major points outlined in the NASM accreditation standards on Music in General Education (see page 99).

Institutions are expected to address this issue only in terms of what is applicable to them and their own objectives and situation.

The Guidelines Statement should serve as a resource for those who are not involved daily with music as professional musicians.

IV. GUIDELINES FOR SPECIFIC ASPECTS OF MUSIC IN GENERAL EDUCATION

A. Music Education for the General College Student

NASM recognizes that students enter colleges and universities with a wide variety of experiences and backgrounds in music. Institutions should operate programs that take into account this variety by focusing on the development of aesthetic evaluation based on musical perception. Programs should include a variety of musical styles and cultures and provisions of appropriate lengths of study.

The following are recommended:

1. Course offerings for non-major students should be structured to develop musical perception. Such course offerings should include live performance whenever possible, and should be based on the recognition that there is little difference in actual intellectual abilities at the incipient stage of conceptual musical development, whether or not students have the ability to read music and/or have performance strengths.
2. Participation by qualified non-major students in courses for majors, including performance and composition, should be encouraged as part of the elective portion of their programs.

3. The music unit should be actively involved in institutional admissions and counseling processes to convey opportunities for participation in music studies and activities.
4. The music unit should encourage the liberal arts major in music as the basis of a liberal education and a basis for graduate study in other fields.
5. Elective studies and minors in music should be encouraged in all baccalaureate curricula.
6. A variety of participatory ensemble experiences for amateur performers should be provided with leadership being of professional standing. Management and other services for such groups is also important.
7. An effective program for building audiences among the non-major student population should be maintained, especially for faculty and student concerts.
8. Performances, lectures, and demonstrations by music major students and faculty should be integrated into the curricular approaches of other humanities disciplines.
9. Opportunities should be provided for the participation of non-major students in activities involving visiting musicians.
10. Provision should be made for the involvement of part-time and continuing education students in the music in general education programs.

B. Music in General Education and the Training of the Professional Musician

NASM recognizes that the training of the professional musician is necessarily a highly specialized process; it also recognizes that undue emphasis on specialization can become problematical in the societal context in which musical activity takes place.

Professional training institutions have a responsibility to place the specialization necessary for professional musical activity in a context that produces a deep sense of concern and responsibility for the development of cultural values.

The following are recommended:

1. Curricular and non-curricular orientation should be provided which develops understanding of the philosophical and sociological significance of the arts in American life and culture.
2. Opportunities should be provided to prepare students to face issues of musical service to the community.
3. In addition to on-campus recitals, student performers should be encouraged to present themselves and their music to the larger world of the community.
4. Curricular opportunities should be provided in which music is integrated with other artistic, historical, and scientific disciplines.
5. Attention to issues of audience development should constitute an important element of the professional training program.
6. Opportunities should be provided for studies and experiences in arts management, advocacy, and audience development.
7. Programs should be structured to develop policy leadership skills along with professional music skills.
8. Since almost all musicians serve as teachers, attention should be given to developing appropriate pedagogical techniques for discovering new ways of understanding and introducing music.

9. Students should be made aware of the importance of encouraging the musical amateur to perform as a soloist and in chamber and large ensembles.

C. Faculty

NASM recognizes that academic tradition often discourages faculty attention to Music in General Education. Promotion, tenure, and academic standing may be affected when attention is focused on non-majors, interdisciplinary efforts, and community service in music.

Appropriate means must be found at each institution to address these difficult questions in favor of a vital Music in General Education program.

The following are recommended:

1. Policies for granting credit toward promotion and tenure should be developed for faculty concerned with the musical education of the non-major student.
2. Programs should be maintained to integrate professional studies and experiences for majors into the curricular and non-curricular musical activities of non-majors.
3. Faculty should be encouraged to participate fully in community musical development.
4. Experienced faculty, singly or in groups, in all specialty areas should undertake the responsibility for introductory music courses for non-majors.
5. Faculty should promote concern for Music in General Education among music major students.
6. Faculty who direct research in all areas of music should encourage attention to sociological, psychological, and marketing issues in audience development.
7. Faculty should experiment with curricular approaches for majors and non-majors that combine music with other disciplines.
8. Faculty should be encouraged to present music in a variety of settings, both on and off campus.

D. The Local Community

The community beyond the campus provides numerous opportunities in presentation, education, and advocacy.

The music unit should be concerned about activities with the community as well as for the community, in order to develop resources and cooperative endeavors with support groups and interested individuals who are willing to join in the common cause for music.

The following are recommended:

1. The music unit should encourage faculty and student performance in the community. A variety of times, settings, and formats should be investigated to best establish rapport with prospective audiences.
2. The music unit should be supportive of community musical societies and performing groups.
3. The music unit, insofar as possible and appropriate, should be involved in the education of musicians at the pre-school, K–12, adult, and senior citizen levels. Some institutions will find it appropriate to operate formal programs in one or more of these areas while others will have more informal connections, especially when these activities are undertaken by other institutions in the community.

4. The music unit should be directly involved in the establishment and furtherance of community arts policy both through representation on governing boards and in artistic presentation.
5. There should be cooperation with school music programs and community performing groups to enhance musical development in the community.

E. Media

The media exercise broad influence. Therefore, institutions, as part of their community outreach, must give serious attention to this resource.

The following are recommended:

1. Working relationships should be developed with radio and television stations. These may include the presentation of performances live or on tape, educational programs, and consultative services of all kinds. Cooperation with public radio and television stations, because of their non-commercial status and community orientation, may be especially appropriate.
2. Working relationships should be developed with the print media: newspapers, city and local magazines, newsletters and the like, to encourage attention and support of the music unit's activities.
3. Attention should be given to evolving media technologies and their possible impact on the marketing of musical performances, traditional or otherwise.
4. An aggressive advertising and promotional campaign utilizing all media should be maintained for the music program. The fundamental objective of all promotion should be to contribute to a national effort that speaks to the larger idea of music as an exciting and enriching opportunity for individuals.
5. Opportunities should be taken to cooperate with educational and presentation groups in the arts to work for improved news coverage of the arts.

F. Arts and Arts Education Policy Development

Institutions have a responsibility to influence the positive development of regional and national arts policy and to prepare students capable of doing so both as individuals and as members of education and presentation groups.

The following are recommended:

1. Faculty, staff, and students should be encouraged to participate in a wide range of activities associated with policy development.
2. Involvement of other academic units should be sought in conducting marketing and other promotional studies to be used in policy development.
3. Music units have a responsibility to participate in the furtherance of improved regional and national arts education policy to promote the central importance of the arts to education. This effort is in addition to the educational program for the training of professionals.
4. Music units have a responsibility to participate in the furtherance of improved regional and national arts policies directed to the development of expanded involvement by the population. Such involvement should be structured to increase the basis for long-term understanding, commitment, and support.

APPENDIX II.B

ADVISORY STATEMENT ON UNDERGRADUATE MINORS IN MUSIC

NASM encourages music programs in higher education to offer minors in music for undergraduate students. Minors enable students to advance and integrate musical knowledge and skills in a variety of areas and may be especially appropriate for students with substantial precollegiate backgrounds in music, but who intend to pursue careers in other fields.

NASM does not accredit or list minor programs in its *Directory* since minors are considered part of an institution's program of music in general education. The Association encourages accredited member institutions to organize, manage, and evaluate minors programs with the seriousness of purpose expected of all postsecondary artistic and educational activities. The following advisory points may provide assistance in this regard:

1. A clear relationship should be evident among the mission, goals, and objectives of the institution, the music unit, and the music minor programs. Mission, goals, and objectives should be considered in artistic, intellectual, educational, and curricular terms.

Minors in music require attention to a variety of operational and policy issues. Minors programs are important in overall considerations about size and scope and in managing the music unit's relationships among goals and objectives, resources, and program offerings. Each music unit is responsible for ensuring that resources are available to support the goals and objectives of minors programs for all students enrolled. Student/faculty FTE ratios deserve careful consideration.

2. Minors programs should have distinct structures, formats, and requirements. For example, there should be distinctions between minors and such music offerings as free-choice electives, general studies requirements, liberal arts majors at the associate or baccalaureate level, and special independent studies programs in music or music-related disciplines.
3. Minors programs should have specific curricular objectives. Normally, minors require 15–24 semester hours and involve a range of musical studies from areas such as performance, musicianship, theory, and history. The usual goal is to raise the level of overall proficiency in music and to provide a comprehensive view of the discipline. Requirements in at least two of the four areas previously mentioned are the norm. However, minors in music may be especially designed to be integrated with other liberal arts or pre-professional curricula. Whatever the curricular objective, balances between comprehensiveness and focus must be maintained to ensure program integrity.
4. Minors programs may be traditional or innovative in structure, content, and requirements. They may be traditional or innovative in their relationship to the music unit and to the institution as a whole. Whatever the approach, administrators and faculty associated with minors programs should seek and evaluate opportunities for developing creative relationships that promote the artistic and intellectual development of students. Multi- and interdisciplinary studies; individualized minors under a common goals framework; results-oriented requirements; involvement in upper division courses; electives; and special project opportunities all seem particularly appropriate.

5. Each minors program should have specific policies concerning admission, the awarding of grades and credit, retention, and completion consistent with the curricular goals of the program. Requirements for course work, proficiency levels in performance and musicianship, and any recital or project activity should be clearly stated. Policies should be developed to define relationship between minor and major programs, especially in institutions where declarations of major occur at the end of the freshman or sophomore year.

Scholarship and other financial aid, transfer policies affecting minors, and special fees for studio instruction and counseling for minors, all require delineation and regular attention.

6. The minor in music is strongly recommended for individuals preparing to be general elementary school teachers, or specialist arts and sciences teachers at the junior high or high school level. However, the minor in music is inappropriate for the preparation of specialist school music teachers; offering such a possibility is a violation of NASM standards. NASM requirements for specialist teacher preparation are found in the NASM *Handbook* under “Standards for Baccalaureate and Graduate Degree-Granting Institutions and Programs.”
7. The music unit should also articulate the relationship of its minor programs in music to minor programs in other disciplines. It is also important to maintain policies concerning the minor as an option when a music major changes to another major.
8. Minors programs in music are attractive for multiple reasons. Therefore, it is essential that all written and spoken information be clear about the artistic, intellectual, educational, and curricular goals and limits of each minors program. Promotion and recruitment activities for minors programs should be carefully designed to emphasize the advantages of the program without promising or implying undocumentable career results.

NASM maintains texts addressing issues of content and evaluation that may be useful in developing, maintaining, and amending music minors programs. *Handbook* statements concerning artistic and intellectual goals and content for undergraduate degrees and programs in music can serve as starting points or guidelines for discussions about content. Self-study, assessment, and future analyses instruments can provide formats for studying results, prospects, and feasibilities.

As overall curriculum offerings and policies are planned, NASM encourages continued attention to the potentials for music inherent in strong minors programs. The minors option provides tremendous opportunities to develop musical knowledge and skills at a basic collegiate level among large numbers of educated citizens. Evolving economic, demographic, and technological conditions provide increased incentive for creativity and leadership in the development and operation of music minors programs.

APPENDIX II.C

ADVISORY STATEMENT ON AMERICAN MUSIC

Nurturing the music of one's own people—past and present—is among the great and productive musical traditions of the world. The reason is simple: what is nurtured grows and flourishes better than what is left alone. Recognition and enthusiasm inspire composers, performers, and listeners; they energize culture and promote artistic advancement. Since its founding, NASM and its member institutions have promoted and acted on these principles.

NASM policies and standards respect the prerogatives of institutions to make specific choices about repertory, personnel, and course content. However, the Association encourages continuing attention to our shared responsibility for American music, past, present, and future consistent with the mission, goals, and objectives of each institution. This responsibility is fulfilled by supporting professionals and their work in composition, performance, academic studies, and music in general education; it may include such activities as commissioning, recording, touring, special presentations, policy influence, promotion, and repertory development. Institutions are encouraged to continue their long-standing support for American music and to be creative in developing specific plans and programs.

This statement is advisory in nature and does not constitute an accreditation requirement.

APPENDIX III.A

CODE OF GOOD PRACTICE FOR THE ACCREDITATION WORK OF NASM

To fulfill its values, principles, and responsibilities in accreditation, NASM:

1. Pursues its mission, goals, and objectives, and conducts its operations in a trust-worthy manner.

- Focuses primarily on educational quality, not narrow interests, or political action, or educational fashions.
- Demonstrates respect for the complex interrelationships involved in the pursuit of excellence by individual institutions or programs.
- Exhibits a system of checks and balances in its standards development and accreditation procedures.
- Maintains functional and operational autonomy.
- Avoids relationships and practices that would provoke questions about its overall objectivity and integrity.
- Analyzes criticism carefully and responds appropriately by explaining its policies and actions and/or making changes.

2. Maximizes service, productivity, and effectiveness in the accreditation relationship.

- Recognizes that teaching and learning, not accredited status, are the primary purposes of institutions and programs.
- Respects the expertise and aspirations for high achievement already present and functioning in institutions and programs.
- Uses its understanding of the teaching and learning focus and the presence of local expertise and aspirations as a basis for serving effectively at individual institutions and programs.
- Keeps the accreditation process as efficient and cost-effective as possible by minimizing the use of visits and reports, and by eliminating, wherever possible, duplication of effort between accreditation and other review processes.
- Works cooperatively with other accrediting bodies to avoid conflicting standards, and to minimize duplication of effort in the preparation of accreditation materials and the conduct of on-site visits.
- Provides the institution or programs with a thoughtful diagnostic analysis that assists the institution or program in finding its own approaches and solutions, and that makes a clear distinction between what is required for accreditation and what is recommended for improvement of the institution or program.

3. Respects and protects institutional autonomy

- Works with issues of institutional autonomy in light of the commitment to mutual accountability implied by participation in accreditation, while at the same time, respecting the diversity of effective institutional and programmatic approaches to common goals, issues, challenges, and opportunities.
- Applies its standards and procedures with profound respect for the rights and responsibilities of institutions and programs to identify, designate, and control (a) their respective missions, goals, and objectives; (b) educational and philosophical principles and methodologies used to pursue functions implicit in their various missions, goals, and objectives; (c) specific choices and approaches to content; (d) agendas and areas of study pursued through scholarship, research, and policy developments; (e) specific personnel choices, staffing configurations, administrative structures, and other operational decisions; and (f) content, methodologies, and timing of tests, evaluations, and assessments.
- With respect to professional schools and programs, recognizes the ultimate authority of each academic community for its own educational policies while maintaining fundamental standards and fostering consideration of evolving needs and conditions in the profession and the communities it serves.

4. Maintains a broad perspective as the basis for wise decision making.

- Gathers and analyzes information and ideas from multiple sources and viewpoints concerning issues important to institutions, programs, professions, publics, governments, and others concerned with the content, scope, and effectiveness of its work.
- Uses the results of these analyses in formulating policies and procedures that promote substantive, effective teaching and learning, that protect the autonomy of institutions and programs, and that encourage trust and cooperation within and among various components of the larger higher education community.

5. Focuses accreditation reviews on the development of knowledge and competence.

- Concentrates on results in light of specific institutional and programmatic missions, goals, objectives, and contexts.
- Deals comprehensively with relationships and interdependencies among purposes, aspirations, curricula, operations, resources, and results.
- Considers techniques, methods, and resources primarily in light of results achieved and functions fulfilled rather than the reverse.
- Has standards and review procedures that provide room for experimentation, encourage responsible innovation, and promote thoughtful evolution.

6. Exhibits integrity and professionalism in the conduct of its operations.

- Creates and documents its scope of authority, policies, and procedures to ensure governance and decision making under a framework of “laws not persons.”
- Exercises professional judgment in the context of its published standards and procedures.

- Demonstrates continuing care with policies, procedures, and operations regarding due process, conflict of interest, confidentiality, and consistent application of standards.
 - Presents its materials and conducts its business with accuracy, skill, and sophistication sufficient to produce credibility for its role as an evaluator of educational quality.
 - Is quick to admit errors in any part of the evaluation process, and equally quick to rectify such errors.
 - Maintains sufficient financial, personnel, and other resources to carry out its operations effectively.
 - Provides accurate, clear, and timely information to the higher education community, to the professions, and to the public concerning standards and procedures for accreditation, and the status of accredited institutions and programs.
 - Corrects inaccurate information about itself or its actions.
- 7. Has mechanisms to ensure that expertise and experience in the application of its standards, procedures, and values are present in members of its visiting teams, commissions, and staff.**
- Maintains a thorough and effective orientation, training, and professional development program for all accreditation personnel.
 - Works with institutions and programs to ensure that site teams represent a collection of expertise and experience appropriate for each specific review.
 - Conducts evaluations of personnel that involve responses from institutions and programs that have experienced the accreditation process.
 - Conducts evaluations of criteria and procedures that include responses from reviewers and those reviewed.

APPENDIX III.B

POLICIES CONCERNING LISTINGS IN THE NASM *DIRECTORY*

The information below outlines NASM policies concerning the listing of programs and degrees in the Directory. The Directory may be obtained from the NASM web site: <http://nasm.arts-accredit.org>.

I. INSTITUTIONAL MEMBERSHIP

Institutional membership signifies accreditation. Institutions eligible to apply for membership include colleges, universities, and independent schools of music.

Associate Membership may be granted to baccalaureate and/or graduate degree-granting institutions, community/junior colleges, and non-degree-granting institutions applying for the first time that meet all curricular standards and a substantial portion of all other standards of the Association, and show promise of being able to meet completely the Association's standards applicable to music curricula offered by the institution. Accreditation with Associate Membership is valid for up to five years. At the end of this period, such institutions will be required to satisfy all criteria for Membership in the Association.

Membership is granted to baccalaureate and/or graduate degree-granting institutions, community/junior colleges, and non-degree-granting institutions which meet all of the standards of the Association. Institutions approved with Membership are granted five-year periods of accreditation. At the end of five years, the institution is expected to apply for Renewal of Membership. Institutions approved for Renewal of Membership are granted ten-year periods of accreditation.

Community/junior colleges are eligible for membership if their curricula and resources are equivalent to the first two years of four-year member institutions, and if their programs and curricula meet the NASM Standards for Community/Junior Colleges.

Non-degree-granting institutions are eligible for membership if their programs and curricula meet the NASM Standards for Non-Degree-Granting Institutions.

The standards for institutional membership are published biennially in the NASM *Handbook*.

II. INDIVIDUAL MEMBERSHIP

Individual membership is especially designed, but not limited to, music executives and faculty members of institutions preparing for NASM institutional membership. Individual membership will be granted to any musician or educator of recognized standing. (Individual members have no vote).

III. INSTITUTIONAL LISTINGS

The date following the name of each member institution designates the year when the institution was first elected to membership in the Association. The letter **C** following the year 1928 indicates that the institution is a charter member. Institutions designated by * are accredited by the appropriate regional association. Institutions designated by † are accredited in the field of

teacher education by the National Council for the Accreditation of Teacher Education. Music education programs listed without such a symbol have been accepted by the National Association of Schools of Music for purposes of Membership.

The academic year in parentheses indicates the year in which the next NASM evaluation is scheduled to occur. “Pending” implies that institutional re-evaluation is overdue.

IV. DEGREE AND PROGRAM LISTINGS

The NASM *Directory* contains a listing of music programs and curricula that have received accreditation through appropriate action of a Commission. Therefore, though the *Directory* may be useful in guidance situations, its primary function is as an annual record of the accreditation status of member institutions.

The listing of a degree or program in the *Directory* indicates that the curriculum and transcripts have been reviewed and approved by the Commission on Accreditation, the Commission on Community/Junior College Accreditation, or the Commission on Non-Degree-Granting Accreditation. Degrees or programs for which Plan Approval has been granted, but for which transcripts are not yet available for review, are listed in italics.

It is expected that member institutions will submit any new degree or program to the appropriate NASM Commission for approval.

A. Baccalaureate Degree Listings

1. Baccalaureate degrees in music are listed according to two categories:
 - a. Baccalaureate degrees meeting “professional” degree standards normally requiring at least 65% music content in the case of majors in performance, theory, composition, history/literature, sacred music, jazz studies, and pedagogy, and at least 50% music content in the case of majors in music education, music therapy, and certain other combined degrees, are usually listed as Bachelor of Music, with the specific major areas listed as outlined above. NASM recognizes that some institutions are chartered to offer only the Bachelor of Arts or Bachelor of Science degree. When these institutions offer a baccalaureate degree meeting “professional” degree standards, the degree is listed as Bachelor of Arts or Bachelor of Science with the specific major areas listed as outlined above.
 - b. Baccalaureate degrees meeting standards for a “liberal arts” emphasis, which normally require between 30% and 45% music content, are listed as Bachelor of Arts in Music or Bachelor of Science in Music, regardless of specific options for emphasis offered by the institution in the context of the liberal arts format.
2. Baccalaureate degrees combining intensive studies in music and studies in other fields are listed according to the following categories:
 - a. For “liberal arts” music degrees with a major in music and a minor in another field: *Bachelor of Arts in Music* or *Bachelor of Science in Music*.
 - b. For “liberal arts” music degrees with a double major in music and business (30% music and at least 40% business): *Bachelor of Arts in Music/Business* or *Bachelor of Science in Music/Business*.
 - c. For “professional” music degrees which combine 50% music studies with 15% studies in an outside field or in one or more music-related professions: *Bachelor of Music with Emphasis in [Music Merchandising, Sound Recording Technology, Musical Theatre, etc.]*

- d. For “professional” music degrees which combine 50% music studies with 15% studies designed to develop general competence in a second discipline: *Bachelor of Music with Elective Studies in [Business, Electrical Engineering, Psychology, Communications, etc.]*
- e. The title *Bachelor of Musical Arts* indicates a “professional” music degree combining 50% studies in music with 15% studies in another field, where an interdisciplinary or multidisciplinary approach involving individual counseling is used.

For complete descriptions of programs combining studies in music and business, see Appendix I.E. For complete descriptions of programs combining studies in music and electrical engineering, see Appendix I.F.

B. Master’s Degree Listings

Master’s degrees in music are listed according to two categories with a typical requirement of 30 semester hours:

1. General Master’s Degrees

General master’s degrees contain a required core of general studies in music which include studies in performance, history, and theory. This core constitutes approximately one-third of the curriculum. An additional one-third consists of other studies in music. The remainder comprises elective studies in supportive areas. Completion of the program is most often identified by awarding the degree Master of Arts in Music or the Master of Science in Music without reference to areas of specialization.

2. Specific Master’s Degrees

Specific master’s degrees normally have at least one-third of the credits in a major field, such as composition, conducting, performance, music education, music history, musicology, or sacred music. An additional one-third consists of other studies in music. The remainder may be elective studies in supportive areas. Completion of the program is most often identified by awarding the degree Master of Music, Master of Arts, or Master of Science, with the major field of study specified.

The Master of Fine Arts Degree in Music and the Master of Musical Arts Degree are awarded by some institutions. To be consistent with standard academic practice, these degrees normally require at least sixty semester hours and are structured as specific master’s degrees. The Master of Fine Arts in Music connotes interdisciplinary arts study when music is the basis for such study and comprises at least fifty percent of the curriculum.

V. CORRESPONDENCE AND INFORMATION

Correspondence and requests for information regarding specific programs in member institutions should be addressed to the music executive of the institution.

Correspondence and requests for information about NASM or NASM publications should be directed to the NASM web site (<http://nasm.arts-accredit.org>) or to the National Office.

APPENDIX III.C

BACCALAUREATE DEGREES IN THE ARTS DISCIPLINES

**A Joint Policy Statement of
National Association of Schools of Art and Design
National Association of Schools of Dance
National Association of Schools of Music
National Association of Schools of Theatre**

I. CURRICULAR STRUCTURE

Institutions of higher education in the United States prepare individuals for a wide variety of vocations. Because each of these vocations has unique requirements for professional practice, educational patterns vary discipline by discipline.

The four-year baccalaureate degree is the primary format for education at the undergraduate level. This degree normally contains at least 120 semester hours of course work. Curricula comprising these hours are usually divided among required courses in the major, required courses in general studies, and electives. Each institution of higher education develops degree requirements based upon a proportional mix of these elements.

There are two generic types of baccalaureate degrees that prepare individuals for work in the professions in dance, music, theatre, and visual arts and design. Consistent with general academic practice, these are labeled “professional” degrees and “liberal arts” degrees.

The professional degree is intended to provide intensive training in the intellectual and physical skills necessary to arts professionals. Because physical skills development is critical during the 18–22 year period, many young artists do not wish to risk postponement of serious study until the graduate years. Since physical skills are meaningless without accompanying intellectual development, and since both are time-consuming activities requiring daily practice, the professional degree normally involves at least two-thirds of the curriculum in the major field. This may include supportive courses directly and legitimately related to professional practice of the disciplines. The remaining portion is divided between general studies and electives.

Professional degrees preparing specialists in the arts for the public schools or developing creative arts therapists will include in the major field interdisciplinary and professional studies in such areas as education and psychology.

By contrast, the liberal arts degree emphasizes a broad program of general studies. The major field normally occupies one-third of the curriculum with coverage of the discipline being broad in scope. The remaining portion is divided between general studies and electives.

II. DEGREE TITLES

Professional degrees normally containing at least sixty-five percent course work in the major area (or the major area and related professional studies in degrees for arts therapists, elementary/secondary teachers, and certain other specialist professions, when the total in the arts discipline is no less than fifty percent) normally carry the title Bachelor of Fine Arts (for the fields of Dance, Theatre, and Visual Arts and Design) or Bachelor of Music. Institutions designate specific course

work for specialty areas; for example, the Bachelor of Fine Arts in Painting, Dance Performance, or Acting, and the Bachelor of Music in Composition.

Interdisciplinary degrees in such areas as musical theatre and stage design must have at least sixty-five percent course work in the arts disciplines involved to carry the title Bachelor of Fine Arts or Bachelor of Music.

Liberal arts degrees normally containing at least thirty percent course work in the major area carry the title Bachelor of Arts or Bachelor of Science with the generic name of the discipline appended; for example, Bachelor of Arts in Theatre, Bachelor of Arts in Dance. Within these programs various emphases may be possible through minimal variations on the basic plan of course work.

It is recognized that some institutions are chartered to offer only the Bachelor of Arts or Bachelor of Science degree. When these institutions offer a baccalaureate degree meeting “professional” degree standards, the degree is normally designated Bachelor of Arts or Bachelor of Science with the specific major area; for example, Bachelor of Science in Graphic Design or Bachelor of Arts in Music Theory.

III. NATIONAL STANDARDS AND PRACTICE

Within the degree formats outlined above, each institution develops the precise structure and detail of the curriculum for each degree program. This development is consistent with the unique goals and resources of the institution.

In each of the arts disciplines, academic institutions have created associations specifically concerned with the development of educational standards and operational procedures. These organizations, through their member institutions, work to develop overall frameworks that outline the attributes of training programs for arts professionals while encouraging diversity among institutions and respect for operational integrity within institutions. Each of these organizations works through the system of voluntary accreditation. Each publishes a set of standards and guidelines as the basis for accreditation reviews which give greater detail and definition to the baccalaureate degree definitions outlined in this document. The associations also publish standards and guidelines for graduate degrees.

APPENDIX III.D

POLICIES CONCERNING REGARD FOR DECISIONS OF STATES AND OTHER ACCREDITING ORGANIZATIONS IN THE NASM ACCREDITATION PROCESS

Section 1. Institutions

- A. NASM accredits only those postsecondary institutions that are legally authorized under applicable state law to provide a program of education beyond the secondary level.
- B. NASM does not renew the accreditation of an institution during a period in which the institution
 - 1. Is the subject of an interim action by a recognized institutional accrediting agency potentially leading to the suspension, revocation, or termination of accreditation or preaccreditation;
 - 2. Is the subject of an interim action by a state agency potentially leading to the suspension, revocation, or termination of the institution's legal authority to provide postsecondary education;
 - 3. Has been notified of a threatened loss of accreditation, and the due process procedures required by the action have not been completed; or
 - 4. Has been notified of a threatened suspension, revocation, or termination by the state of the institution's legal authority to provide postsecondary education, and the due process procedures required by the action have not been completed.
- C. In considering whether to grant initial accreditation or preaccreditation to an institution, NASM takes into account actions by
 - 1. Recognized institutional accrediting agencies that have denied accreditation or preaccreditation to the institution, placed the institution on public probationary status, or revoked the accreditation or preaccreditation of the institution; and
 - 2. A state agency that has suspended, revoked, or terminated the institution's legal authority to provide postsecondary education.
- D. If an NASM accrediting Commission grants accreditation or preaccreditation to an institution notwithstanding the actions described in paragraphs A or C of this section, NASM provides the U.S. Secretary of Education a thorough explanation, consistent with its accreditation standards, why the previous action by a recognized institutional accrediting agency or the state does not preclude a grant of accreditation status.
- E. If a recognized institutional accrediting agency takes an adverse action with respect to a dually accredited institution or places the institution on public probationary status, or if a recognized programmatic accrediting agency takes an adverse action for reasons associated with the overall institution rather than the specific program against a program offered by an institution or places the program on public probation, NASM promptly reviews its accreditation or preaccreditation of the institution to determine if it should also take adverse action against the institution.

Section 2. Programs

- A. NASM does not renew the accreditation status of a program during any period in which the institution offering the program
 - 1. Is the subject of an interim action by a recognized institutional accrediting agency potentially leading to the suspension, revocation, or termination of accreditation or preaccreditation;
 - 2. Is the subject of an interim action by a state agency potentially leading to the suspension, revocation, or termination of the institution's legal authority to provide postsecondary education;
 - 3. Has been notified of a threatened loss of accreditation, and the due process procedures required by the action have not been completed; or
 - 4. Has been notified of a threatened suspension, revocation, or termination by the state of the institution's legal authority to provide postsecondary education, and the due process procedures required by the action have not been completed.
- B. In considering whether to grant initial accreditation or preaccreditation to an institution, NASM takes into account actions by
 - 1. Recognized institutional accrediting agencies that have denied accreditation or preaccreditation to the institution offering the program, placed the institution on public probationary status, or revoked the accreditation or preaccreditation of the institution; and
 - 2. A state agency that has suspended, revoked, or terminated the institution's legal authority to provide postsecondary education.
- C. If an NASM accrediting Commission grants accreditation or preaccreditation to an institution notwithstanding the actions described in paragraph *a* of this section, NASM provides the U.S. Secretary of Education a thorough explanation, consistent with its accreditation standards, why the previous action by a recognized institutional accrediting agency or the state does not preclude a grant of accreditation status.
- D. If a recognized institutional accrediting agency takes an adverse action with respect to the institution offering the program or places the institution on public probationary status, NASM promptly reviews its accreditation of the institution to determine if it should also take adverse action against the program.

Section 3. NASM routinely shares with other appropriate recognized accrediting agencies and state agencies information about the accreditation status of institutions or programs and any adverse actions it has taken against an accredited institution or program.

NASM expects reciprocity as the basis for fulfilling the above policies as required by the U.S. Department of Education.

APPENDIX III.E

COMMISSION TIME GUIDELINES FOR INTERPRETING THE CONTINUOUS DEFERRAL POLICY

(Rules of Practice and Procedure, Article IV, Section 5)

Normally, the total time period for demonstrating compliance with required standards shall not exceed:

1. Twelve months, if the program, or the longest program offered by the institution, is less than one year in length;
2. Eighteen months, if the program, or the longest program offered by the institution, is at least one year, but less than two years, in length; or
3. Two years, if the program, or the longest program offered by the institution, is at least two year in length.

If the institution or program does not bring itself into compliance within the specified period, the Commission must take adverse action unless the Commission extends the period for achieving compliance for good cause.

APPENDIX IV.A

PROCEDURES FOR THE JOINT ACCREDITATION OF COMMUNITY EDUCATION PROGRAMS AFFILIATED WITH DEGREE-GRANTING MUSIC UNITS

I. PURPOSE

NASM offers a comprehensive program of accreditation services for institutions with degree-granting and non-degree-granting programs in music. In many cases, degree-granting institutions either operate or have direct affiliation with community education programs-non-degree-granting programs for students at the K–12 level and beyond. In 1987, members of the Association approved various protocols to facilitate the joint accreditation of affiliated collegiate and community education programs.

The Procedures for Institutional Membership, including accreditation procedures applicable to independent community education programs, may be obtained from the NASM web site: <http://nasm.arts-accredit.org>.

II. PRINCIPLES

Institutions seeking accreditation or renewal of accreditation for degree-granting units have the option of seeking accreditation for community education divisions. To be eligible for accreditation, community education divisions as entities must meet qualifications outlined in the “Standards for Non-Degree-Granting Institutions and Programs” published biennially in the NASM *Handbook*.

NASM reviews of the community education division are undertaken on the same schedule as reviews for the collegiate music unit, unless the institution specifically requests a different schedule. These procedures apply only to joint reviews. Procedures for independent reviews of collegiate and community education programs are published separately by NASM.

Degree-granting units are reviewed for accreditation by the Commission on Accreditation and/or the Commission on Community/Junior College Accreditation, as appropriate. Community education units are reviewed by the Commission on Non-Degree-Granting Accreditation.

NASM distinguishes between degree-granting and non-degree-granting components when applying its rule that Membership or renewal of Membership will be granted “only when *every* curricular program of the applicant institution ... meets the standards of the Association” (see Rules of Practice and Procedure, Article I, Section 3).

III. INSTITUTIONAL ROLE

The decision to seek joint evaluation leading to a separate accreditation of collegiate and community education units is the prerogative of the institution. The decision should be based on careful consideration of the institution’s specific situation and its objectives for the evaluation of its composite music program.

Once the decision to seek a joint review has been taken, a variety of other decisions must be made. Many of these are outlined in this Procedures document. The institution is encouraged to

consult with the NASM staff as needed; however, the ultimate decision on these matters is the responsibility of the institution.

IV. PREPARATIONS FOR THE VISIT

The success of the joint visit will depend in large part on the quality and scope of advance planning. The Executive Director of NASM must be advised of the wish for joint evaluation no later than twelve months prior to the projected date of the on-site visit by the evaluation team.

The institution may request a staff visit to develop plans for, or to serve as a resource during, the joint evaluation. The expenses of the staff in this regard will be reimbursed by the institution. If a staff member is requested, the institution should advise NASM of its wish for a joint evaluation approximately two years prior to the projected date of the on-site visit by the evaluation team.

In preparation for the visit, the institution must develop such policies and procedures as follows:

- A. Objectives of the Joint Evaluation;
- B. Calendar of Events Leading to the Visit;
- C. Dates of the Visit;
- D. Type of Self-Study and Self-Study Report;
- E. Overall Schedule of the Visit.

V. INSTITUTIONAL SELF-STUDY

NASM guidelines for self-study follow essentially the same format whether addressed to degree-granting or non-degree-granting programs. It is the institution's responsibility to use this format to produce a Self-Study document that best interprets its own unique situation in terms of its mission and resources, strengths and concerns, and plans for the future.

The Self-Study may take a variety of forms, including the following:

- A. Separate Self-Study Documents (Degree-Granting and Community Education/Non-Degree-Granting) with Common Elements;
- B. Common Self-Study Documents with Separate Sections for Degree-Granting and Community Education Components.

The institution and the NASM staff must agree on the type of self-study to be prepared.

The preparation of the Self-Study and accompanying materials should follow procedures and be submitted in the format and in the composite number of copies required for the Commissions that will review the application (Commission on Accreditation, Commission on Community/Junior College Accreditation, Commission on Non-Degree-Granting Accreditation).

Self-Study documents and accompanying catalogues and other materials must be forwarded to members of the visiting team at least two weeks before the visitation. Visits may be postponed or cancelled at the prerogative of the visiting team or the Executive Director of NASM if materials are not available to the visiting team at least two weeks prior to visitation.

VI. APPLICATION FEES

A fee of \$100.00 is added to the appropriate application fee for degree-granting programs to add the community education program to the review of the collegiate program.

VII. SELECTION OF VISITING EVALUATORS

The Executive Director of NASM will nominate a proposed slate of visiting evaluators. The nominations are based on the backgrounds and experience of the evaluators in relation to the stated objectives and characteristics of the institution. The Executive Director will consider institutional requests of a general nature such as areas of specialization, but will not consider requests for specific individuals to serve on evaluation teams.

Applicant degree-granting institutions seeking accreditation of affiliated community education units will be evaluated by a team comprising one or more persons in addition to the team assigned to the degree-granting component. The number of visitors and the number of visitation days may be increased as requested or required for institutions with large programs or with multi-campus programs. In these cases, the number of visiting evaluators or the number of days for the visitation shall be determined in consultation with the Executive Director of NASM.

After receiving the institution's order of preference, the Executive Director will invite specific visiting evaluators and designate specific chairman's responsibilities.

VIII. ON-SITE VISIT

The on-site visit will be conducted according to schedules developed in the planning stages. However, the visit must include opportunities for review of the community education and collegiate programs as outlined in the *NASM Procedures for Institutional Membership*.

IX. VISITORS' REPORTS

During the planning stage, a decision will be made concerning the format of the Visitors' Report(s) directed to the NASM Accrediting Commissions. The basic formats are:

A. Separate Visitors' Reports with Common Elements

Separate reports according to the *NASM Procedures for Institutional Membership*.

B. Separate Visitors' Reports with Common elements and a Supplementary Joint Statement Concerning the Relationship between Degree-Granting and Non-Degree-Granting Components

This is essentially the same as A. above, except that all team members work together to develop the joint statement.

C. Common Visitors' Report

A single report directed to all applicable Commissions will be prepared by the entire visiting team. The basic responsibility for preparing this report is vested with the team chairman, who will ensure that the requirements of the separate Commissions are met. Normally, each element of the NASM visitors' report will have separate sections for the collegiate unit and the community education program. Where necessary to meet broader institutional or specific professional concerns, additional sections or appendices may be addressed to one of the Commissions.

For all formats, separate accreditation confidential recommendations (Part II) on separate pages shall be provided for the collegiate and community education units.

X. COMMISSION ACTION FOLLOWING JOINT EVALUATION

Following the on-site evaluation and the writing of visitors' reports, the process advances according to regular NASM procedures. Each Commission involved in the institution's review takes action according to its own procedures and schedule.

Since each Commission is free to make its own recommendations regarding accreditation action, it is also free to require its normal follow-up activities during the period for which accreditation is granted or renewed, as well as reports and summaries that are part of regular reporting procedures.

XI. REVIEW OF NEW CURRICULAR PROGRAMS FOLLOWING JOINT EVALUATIONS

Institutions shall follow the regulations of NASM concerning review of new curricula developed in the interim between on-site evaluations. New degree-granting programs shall be filed for approval with either the Commission on Accreditation or the Commission on Community/Junior College Accreditation. New programs in the community education unit shall be filed for Plan Approval with the Commission on Non-Degree-Granting Accreditation.

XII. NASM DIRECTORY LISTINGS

NASM *Directory* listings for single institutions with separately accredited degree-granting and non-degree-granting components will show each component separately.

APPENDIX IV.B

PROCEDURES FOR THE JOINT EVALUATIONS

I. PARTIES

The parties to this agreement are the following autonomous organizations:

National Association of Schools of Art and Design
National Association of Schools of Dance
National Association of Schools of Music
National Association of Schools of Theatre

Each organization is engaged in a national program of specialized accreditation covering disciplinary studies in preparation for professional practice in the disciplines stipulated in its title.

The organizations maintain their respective national offices at 11250 Roger Bacon Drive, Suite 21, Reston, Virginia, and share the services of the same office staff.

II. DEFINITIONS

A. Specialized Accreditation of Institutions and/or Programs

An expression of confidence by one of the recognized professional accrediting agencies that specific degree programs in a particular area of professional specialization, whether offered by a multi- or single-purpose institution, are soundly conceived, that the purposes of these programs are being accomplished, and that the professional degree program is so organized, staffed, and supported that it should continue to merit such confidence for a specified number of years. Professional accreditation affords academic and professional recognition of specific degrees offered by institutions and indicates that these degree programs have been intensively evaluated by peers in the profession and have met minimum national professional standards in the area of specialization. The parties to this agreement are the professional accrediting agencies for their respective disciplines. Accreditation by any one signifies that an institution's programs in that particular discipline have undergone intensive evaluation by professional peers and have met minimum standards in the discipline established by that Association.

B. Concurrent Evaluations

An accrediting association conducts a regular evaluation process at the same time as another accrediting association, but in no way coordinates specific aspects of this process with the other association. Although impressions may be shared with the other association, evaluators devote their full time to the accreditation procedures of their association. Their formal reporting responsibilities are solely to the association for which they are working.

C. Joint Evaluations

An accrediting association conducts a regular evaluation process at the same time as another association, but cooperates with that association in the appointment of a single evaluation team, the scheduling of a single visitation and, under certain conditions, the writing of a coordinated evaluation report to the institution.

Reporting responsibilities of team members may be shared among the associations.

Joint evaluations do not lead to joint accreditation. Separate accreditation action is taken by each association; given the differences among associations, dissimilar results could issue from a joint evaluation.

III. PURPOSE

The parties recognize that advantages may accrue to some institutions of higher education by having a joint accreditation review of disciplinary programs in the arts. Such an approach may seem appropriate for organizational, financial, or other reasons. Therefore, the parties offer joint evaluation as one mechanism among many for developing an accreditation program in the fine arts disciplines.

IV. PRINCIPLES

The parties agree that the disciplines of art and design, dance, music, and theatre share many common aesthetic principles. However, it is recognized that they do not share a common literature, basic central theory, or repertory. Most important, they do not share a common technique.

Professional education and training in the postsecondary years focuses on technique, repertory, basic theory, and literature. Therefore, joint evaluation represents an aggregation of distinct disciplinary approaches to expression rather than a fusion of them. This principle will govern every aspect of specific arrangements for joint evaluation.

Although each discipline is reviewed separately by its own professional standards, work in interdisciplinary studies is encouraged. This will be evaluated by the appropriate agencies as part of the joint evaluation.

V. INSTITUTIONAL ROLE

The decision to seek joint, concurrent or separate evaluations is the prerogative of the institution. The decision should be based upon careful consideration of the institution's specific situation and its objectives for the specific evaluation in question.

The parties have no preference regarding the type of process chosen but are concerned that the choice be based upon an objective analysis by the institution.

The Executive Director of the accrediting associations is available for consultation with the arts executives of institutions to assist in determining the structure of the evaluation. The decision to seek joint evaluation is entirely the institution's, and the chief executive or chief academic officer must take the initiative in contacting the accrediting association.

VI. ARRANGING FOR JOINT EVALUATIONS

A. Institutions Accredited by All Associations that are to Participate in the Joint Evaluation

An institution accredited by all associations, and seeking reaffirmation, should indicate to each association its desire for joint evaluation. Staff members will then seek to integrate the re-evaluation schedules, making such adjustments as may be appropriate.

B. Institutions Accredited by One or More Associations and Not Another

An institution accredited by one or more association and seeking status with another notifies each association of this interest, then follows the normal procedures with the appropriate association. Staff members will seek coordination whenever possible when desire for joint evaluation is indicated by the institution.

C. Institutions Accredited by None of the Associations

The institution is encouraged to contact simultaneously the accrediting associations to participate in the joint evaluation. The accrediting associations will work cooperatively in considering the request, arranging for joint visits of a staff member and/or consultants from each association, as these may be necessary. The procedures established in each association for gaining membership or associate membership status will then be followed, each association requesting such written reports or documentation as its normal procedures require and making its own decision about accepting the institution's application.

VII. PATTERNS OF COOPERATION

Joint evaluations may involve a wide variety of methods and approaches. Each institution is encouraged to develop a set of specific objectives for the joint visit. This will assist the accrediting associations in providing the best possible service.

Two basic methods for joint evaluation visits are as follows:

A. Separate Teams with Specified Coordination

Each association develops a team with chairman and members to work its disciplinary responsibilities. Each team follows the procedures of its association. At specific points during the visit, joint activity is scheduled to accomplish purposes agreed upon before the visit. This joint effort is chaired by a previously designated representative from one of the participating accrediting associations.

B. Single Teams with Subcommittees

A single team is created with subcommittees for each discipline covering the responsibilities of each participating organization. This visit will cover areas of joint concern as agreed upon before the visit and each subcommittee will be responsible for meeting the needs of the Commission(s) to which it will report.

The joint team is chaired by an individual who is a trained visiting evaluator for one of the participating accrediting association. The chairman may or may not serve as a member of one of the subcommittees. The parties express no preference for the method developed for an institutional review based upon one of the structures outlined above.

VIII. PREPARATIONS FOR THE VISIT

The success of the joint visit will depend in large part on the quality and scope of advance planning. The Executive Director of the accrediting associations must be advised of the wish for joint evaluation no later than eighteen months prior to the projected date of the on-site visit by the evaluation team.

One or more staff visits may be required to develop plans for or to serve as a resource during the joint evaluation. At least one staff visit is mandated if the joint evaluation involves three or more accrediting associations. The expenses of staff in this regard will be reimbursed by the institution.

Depending on the complexity of joint activity, it may be important for the chairman of “specified coordination” or the “single team” as outlined above to make a preliminary visit to the institution for organizational purposes. The expenses of such are to be reimbursed by the institution.

The staff will work with the institution to develop such policies and procedures as follows:

- A. objectives of the joint evaluation;
- B. pattern of cooperation among the accrediting associations;
- C. calendar of events leading to the joint visit;
- D. dates of the joint visit;
- E. type of self-study and Self-Study Report;
- F. overall schedule of the joint visit;
- G. generic composition of the visiting team(s);
- H. expenses.

These arrangements will be summarized in a memorandum of agreement among the institution and the cooperating accrediting associations. Drafts will be prepared by the Executive Director of the accrediting associations. The memorandum must be placed in effect no later than one year prior to the on-site evaluation.

IX. INSTITUTIONAL SELF-STUDY AND JOINT EVALUATION

While each accrediting association has its own guidelines for the process and content of the self-study, these are complementary enough that it will remain the institution’s responsibility to produce a Self-Study Report that best interprets its own unique situation in terms of its mission and resources, strengths and concerns, and plans for the future. Each accrediting association, however, may require additional documentation and materials according to its policies and procedures to supplement the Self-Study Report.

The Self-Study Report may take a variety of forms, including the following:

- A. separate Self-Study Reports with common elements;
- B. core Self-Study Report with various supplemental analyses by discipline;
- C. common Self-Study Report;
- D. a non-traditional alternative.

The institution and the cooperating accrediting associations must agree on the type of Self-Study Report to be prepared.

Self-Study Reports using formats B, C, or D above must be reviewed by staff prior to insertion in the accreditation process. An outline of such Self-Study Reports must be submitted at least ten months prior to the visit with complete drafts submitted no later than two months prior to the visit. This is to assist the institution in fulfilling its responsibility to provide in some form all information requested by each accrediting association.

The preparation of the Self-Study Report and accompanying materials should follow procedures and be submitted in the format and in the number of copies required by each cooperating organization.

Self-Study Reports and accompanying catalogs and other materials must be forwarded to members of the visiting team(s) at least four weeks before the visitation. Visits may be postponed or cancelled at the prerogative of the visiting team(s) or the Executive Director of the accrediting associations if materials are not available to the visiting team at least four weeks prior to the visitation.

X. SELECTION OF VISITING EVALUATORS

The Executive Director of the accrediting associations will nominate a proposed slate of visiting evaluators. The format of the nominations will be based upon the pattern of cooperation used. The nominations are based on the backgrounds and experience of the evaluators in relation to the stated objectives and characteristics of the institution and of the joint evaluation. The Executive Director will consider institutional requests of a general nature such as areas of specialization, but will not consider requests for specific individuals to comprise the evaluation team(s).

Each evaluator on the team must be a trained evaluator from a member institution of one of the organizations party to this agreement. Individuals nominated as chairmen of specified “coordination” or “single teams” shall be drawn from among the most experienced evaluators available to the cooperating accrediting associations.

Normally, at least two visitors for two days for each discipline are required for all institutions. More than two visitors per discipline or more than two visitation days may be requested or required for institutions with large programs or with multi-campus programs. More than two days may be necessary to accomplish joint evaluation responsibilities. In these cases, the number of visiting evaluators or number of days for the visitation shall be determined in consultation with the Executive Director of the accrediting associations based on both size and scope of the institution’s program. At least one member of every delegation from a cooperating association shall not be a member of the Commission on Accreditation or Board of Directors of that agency.

After receiving the institution’s order of preference, the Executive Director will invite specific visiting evaluators and delegate chairman responsibilities.

XI. ON-SITE VISIT

The on-site visit will be conducted according to schedules developed in the planning stages. However, it must include opportunities for review of the program as outlined in the procedures manual of each cooperating accrediting association.

XII. EVALUATION REPORT(S) AND JOINT EVALUATION

During the planning stage, a decision will be made concerning the format of the evaluation report(s) directed to the accrediting commissions of the cooperating associations. The basic formats are:

A. Separate Evaluation Reports with Common Elements

Team members representing an accrediting association follow the procedures for Visitors’ Reports prescribed by that association. No coordination is required.

B. Separate Evaluation Reports with Common Elements and a Supplementary Joint Statement About Arts Curricula Reviewed

Same as A. above except that the Chairman of “specified coordination” develops a draft of the joint statement based upon work of the joint team.

C. Core Evaluation Report with Appendices by Discipline

The Chairman of “specified coordination” or the “single team” prepares a draft core report concerning common operational and administrative elements with the disciplinary delegations providing a report on specific curricula and other matters of disciplinary concern.

D. Common Evaluation Report

A single report directed to the cooperating accrediting associations will be prepared by the joint visiting teams. The basic responsibility for preparing the evaluation report is vested with the team chairman, who will draft a report as nearly compatible with the requirements of all associations regardless of which one that individual represents. Where necessary to meet broader institutional or specific professional concerns, additional sections or appendices may be addressed to one of the associations. These supplementary materials will be prepared by those team members who represent the association to which they are addressed. Team members from each discipline shall ensure that the respective accrediting commission has a report which covers the items required in their association’s Outline for Visitor’s Reports. This may be accomplished by providing an index correlated with the joint report.

For all formats, separate accrediting recommendations for each association on separate pages shall conclude each evaluation report.

XIII. COMMISSION ACTION FOLLOWING JOINT EVALUATION

Following the on-site evaluation and the writing of Visitor’s Reports, the process diverges, and each accrediting association follows its own procedures concerning institutional comment on the Visitors’ Report and Commission review, etc.

The accreditation actions of the Commissions shall be shared in chronological order for information only. As noted above, each Commission will make its own decision regarding accreditation or reaffirmation of accreditation. In instances involving serious divergences among the accreditation actions recommended to the Commissions, clarifications will be sought as appropriate to specific disciplinary responsibilities.

Since each Commission is free to make its own recommendations regarding accreditation action, so it is free to require its normal follow-up activities during the period for which accreditation is granted or renewed, as well as reports and summaries that are part of regular reporting procedures.

XIV. REVIEW OF NEW CURRICULAR PROGRAMS FOLLOWING JOINT EVALUATION

Institutions shall follow the regulations of each accrediting association concerning review of new curricula developed in the interim between on-site evaluations.

XV. FEES FOR JOINT EVALUATION

Each cooperating accrediting association shall bill the institution for the expenses of its respective team members and staff according to its respective procedures. The normal annual dues for membership in each accrediting association are in no way changed, since the institution will be a member of each association.

XVI. FURTHER INFORMATION

For further information, contact the associations at:

11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190-5248

Web address: <http://www.arts-accredit.org>

Telephone: (703) 437-0700

Fax: (703) 437-6312

E-mail: info@arts-accredit.org

APPENDIX IV.C

PROCEDURES FOR JOINT EVALUATION BY NASM AND THE REGIONAL ACCREDITING ASSOCIATIONS

I. DEFINITIONS

- A. Regional Accreditation of Institutions.** An expression of confidence by a regional association that an educational institution's goals are soundly conceived, that its purposes are being accomplished, and that the institution is so organized, staffed, and supported that it should continue to merit such confidence for a specified number of years. It indicates that the institution as a whole, whether a college, university, or an independent music school, has been examined and has been found to be achieving its broad-based institutional purposes satisfactorily. General or regional accreditation affords general academic recognition of degrees offered by the institution but does not indicate that these degree programs have undergone intensive evaluation in areas of specialization or that they have met minimum professional standards in those areas of specialization.

The regional associations are New England Association of Schools and Colleges, Middle States Association of Colleges and Schools, Southern Association of Colleges and Schools, North Central Association of Colleges and Schools, Northwest Association of Schools and Colleges, and Western Association of Schools and Colleges.

- B. Specialized Accreditation of Institutions and/or Programs.** An expression of confidence by one of the recognized professional accrediting associations that specific programs or degrees in a particular area of professional specialization, whether offered by a multi- or single-purpose institution, are soundly conceived, that the purposes of these programs are being accomplished, and that the professional degree program is so organized, staffed, and supported that it should continue to merit such confidence for a specified number of years. Professional accreditation affords academic and professional recognition of specific degrees offered by institutions and indicates that these degree programs have been intensively evaluated by peers in the profession and have met minimum national professional standards in the area of specialization. NASM is the professional accrediting organization for the music field. NASM accreditation signifies that an institution's music programs have undergone intensive evaluation by professional peers and have met minimum standards for such programs established by the Association.
- C. Concurrent Evaluations.** NASM often conducts a regular NASM evaluation process at the same time as a regional accrediting association, but in no way coordinates specific aspects of this process with the other agency. Although impressions may be shared with the other organization, NASM evaluators devote their full time to NASM accreditation procedures. Their formal reporting responsibilities are solely to NASM.
- D. Joint Evaluations.** NASM conducts a regular NASM evaluation process at the same time as a regional association, but cooperates with that agency in the appointment of a single evaluation team, the scheduling of a single visit, and the writing of a coordinated evaluation report to the institution. Reporting responsibilities of team members are shared between the two associations.

Joint evaluations do not lead to joint accreditation. Separate accreditation action is taken by each agency, and, given the differences between the two organizations, dissimilar results could issue from a joint evaluation.

II. INSTITUTIONAL ROLE

The decision to seek joint, concurrent, or separate evaluations is the prerogative of the institution. The decision should be based upon careful consideration of the institution's specific situation and its objectives for the specific evaluation in question.

NASM has no preference regarding the type of process chosen but is concerned that the choice be based upon an objective analysis by the institution.

The Executive Director of NASM is available for consultation with the institution in cooperation with the regional association to assist the institution in determining the structure of its evaluation.

The decision to seek joint evaluation is entirely the institution's, and the chief administrative officer must take the initiative in contacting both accrediting organizations.

III. ARRANGING FOR JOINT EVALUATIONS

- A. Institutions Accredited by NASM and a Regional Association.** An institution accredited by both organizations, and seeking reaffirmation, should indicate to both its desire for joint evaluation. Staff members will then seek to integrate the re-evaluation schedules, making such adjustments as may be appropriate.
- B. Institutions Accredited by One Association and Not the Other.** An institution accredited by one association and seeking status with the other notifies both NASM and the regional association of this interest, then follows the normal procedures with the appropriate organization. Staff members will seek coordination whenever possible when desire for joint evaluation is indicated by the institution.
- C. Institutions Accredited Neither by NASM nor a Regional Association.** A single-purpose music training institution or a multi-purpose institution with a significant music program is encouraged to contact both associations simultaneously. NASM and the regional association will work cooperatively in considering the request, arranging for joint visits of a staff member and/or consultants from each association. The procedures established in each association for gaining candidacy or preaccreditation status will then be followed, each association requesting such written reports or documentation as its normal procedures require and making its own decision about accepting the institution's application.

IV. PATTERNS OF COOPERATION FOR JOINT EVALUATIONS

Either accrediting association may serve as the coordinating or the cooperating agency for a joint evaluation, according to the following plan:

- A. When an independent music school is to be evaluated or reevaluated, normally NASM will coordinate the visit, appoint the team chairperson or co-chairperson, and supply a minimum of two visiting evaluators, with the regional association naming a minimum of two visiting evaluators, one of which may be a co-chairperson to the team to deal with general institutional matters.
- B. When a college or university with a music school or department as an integral component is evaluated, normally the regional association will coordinate the visit, appoint the team chairperson or co-chairperson, and supply a minimum of two visiting evaluators, with NASM naming a minimum of two visiting evaluators, one of which may be a co-chairperson to the team.

- C. When a music school and a college exist as approximately equal institutions in reasonable proximity to each other, either NASM or the regional association will coordinate the visit and field the team, according to the pattern agreed upon by all parties concerned.

When NASM is the coordinating agency, an NASM staff member will normally be required to be present during the joint on-site visit to serve as a resource person for the entire visiting team.

The coordinating association will appoint the chairperson of joint evaluation teams and will establish the specific dates for the visit to the institution according to its standard procedures. Each association, however, will use its regular procedures in appointing its own team members regardless of which association is coordinating the visit.

V. INSTITUTIONAL SELF-STUDY AND JOINT EVALUATION

A single self-study report for both associations will be prepared by institutions to be evaluated. While each organization has its own guidelines for the process and content of the self-study, these are complementary enough that it will remain the institution's responsibility to produce a self-study report that best interprets its own unique situation in terms of its mission and resources, strengths and concerns, and plans for the future. Each association, however, may require additional documentation and materials according to its policies and procedures to supplement the self-study report.

The self-study may take a variety of forms, including the following:

- a. Common self-study
- b. Core self-study with various supplemental analyses
- c. Separate self-studies with common elements
- d. A nontraditional alternative

The institution and both accrediting associations must agree on the type of self-study report to be prepared.

VI. THE EVALUATION REPORT AND JOINT EVALUATION

A single report directed to the two associations will be prepared by the joint visiting team. The basic responsibility for preparing the evaluation report is vested with the team chairperson, who will draft a report as nearly compatible with the requirements of both associations as possible, regardless of which one that individual represents. Where necessary to meet broader institutional or specific professional concerns, additional sections or appendices may be addressed to one of the associations. These supplementary materials will be prepared by those team members who represent the association to which they are addressed. NASM team members shall ensure that the NASM Commission on Accreditation has a report which covers the items required in the NASM Outline for Visitors' Reports. This may be accomplished by providing an index correlated with the joint report.

Separate accrediting recommendations for each association on separate pages shall conclude each report.

VII. COMMISSION ACTION FOLLOWING JOINT EVALUATION

The accreditation actions of each agency's Commission will be shared with the other agency's Commission for information only. As noted above, each Commission will make its own decision regarding accreditation or reaffirmation of accreditation. In instances involving serious divergences between the accreditation actions recommended to the two Commissions, full inter-staff discussion will precede the meeting of either group.

As each Commission is free to make its own decision regarding accreditation action, so it is free to require its normal follow-up activities during the period for which accreditation is granted or renewed, as well as reports and summaries that are part of regular reporting procedures.

VIII. REVIEW OF NEW CURRICULAR PROGRAMS FOLLOWING JOINT EVALUATIONS

Both NASM and the regional association accredit single-purpose music institutions as a whole, but NASM also evaluates each degree program. Hence, NASM may be more frequently involved in accrediting relations with institutions than a regional association, especially with regard to changes in curricular programs.

In instances where new degree programs clearly constitute "substantive change" as defined by the regional association, both agencies may be fully involved in the additional evaluation activities such changes make necessary.

IX. FEES FOR JOINT EVALUATION

NASM and the regional association shall bill the institution for the expenses of their respective team members and staff according to their respective procedures. The normal annual dues for membership in each association are in no way changed, since the institution will be a member of each association.

APPENDIX IV.D

SUPPLEMENTAL ANNUAL REPORTS FOR INSTITUTIONS FOR WHICH NASM IS THE INSTITUTIONAL ACCREDITOR: STAFF AND COMMISSION PROCEDURES

Within six weeks of receiving the Supplemental Annual Report, the NASM National Office staff will:

1. Compare information provided against the list of required information published in the *NASM Handbook*.
2. If the report is not complete, staff will request information to allow satisfactory completion.
3. Complete reports are reviewed by Commission Readers against:
 - a. NASM standards and requirements applicable to the institution as published in the *NASM Handbook* and any applicable supplements.
 - b. Information provided by the institution in the previous year.
4. If any standards, requirements, or trends warrant a review by the Commission, the institution will be informed and given a timetable for sending written comment to the Commission regarding information in its Supplemental Annual Reports.
5. Following submission of this material, the staff will prepare a dossier for the Commission containing (a) one or more Supplemental Annual Reports, (b) the Commission requests outlined in item 4 above, and (c) any comment provided by the institution according to the timetable established in item 4 above.
6. The staff will then place the complete dossier on the agenda of the Commission for formal action.

Upon receipt of the complete dossier, the Commission will:

1. Review the information and analyses provided against NASM standards and requirements.
2. Report its findings to the institution in writing within 30 days of its action.
3. Stipulate in its findings any further reports or actions required of the institution.

Actions of the staff and the Commission regarding Supplemental Annual Reports are bound by standards, policies, procedures, and rules applicable to all other aspects of the accreditation process as published regularly in the *NASM Handbook* and in other official documents of the Association.

